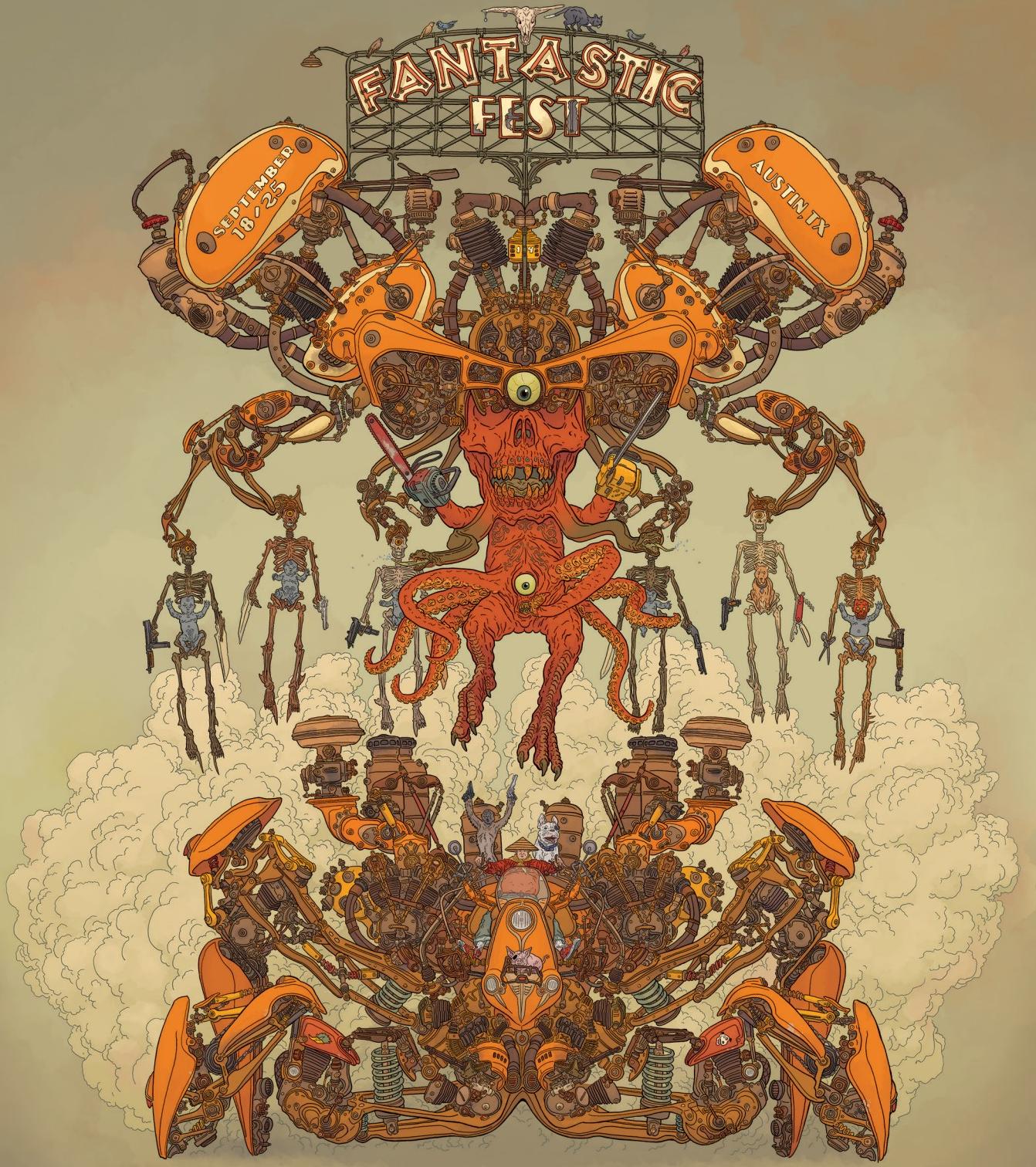


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18/25

AUSTIN, TX





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VANS CARROLL • **LONNIE TAYLOR** • Produced by **JOHN "LEE" BELL** • Executive Producer **PETER TAKACS**
Executive Producer **DONALD DARILEK** • Screenplay by **DARRIN WILSON** • Directed by "**REDBIRD**" **BOEDEKER**



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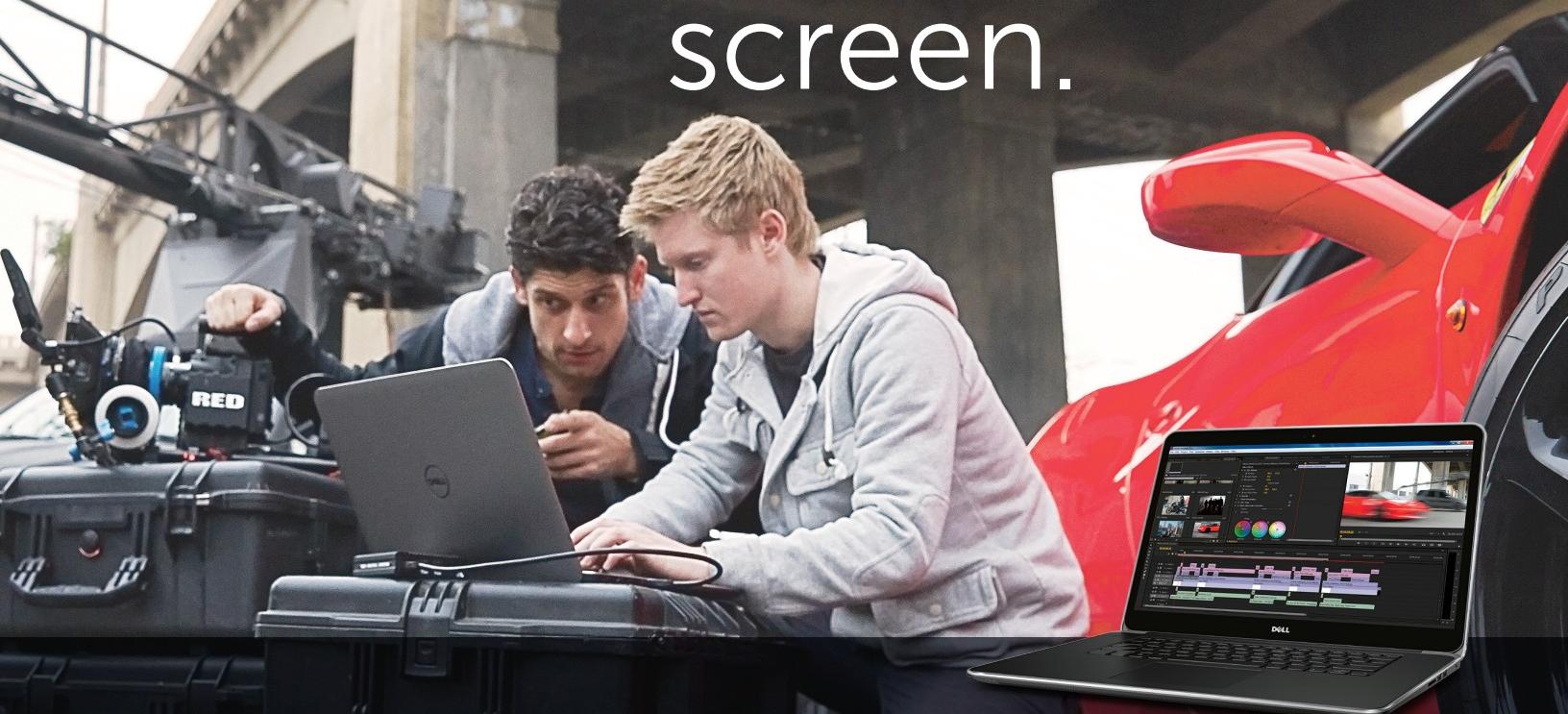


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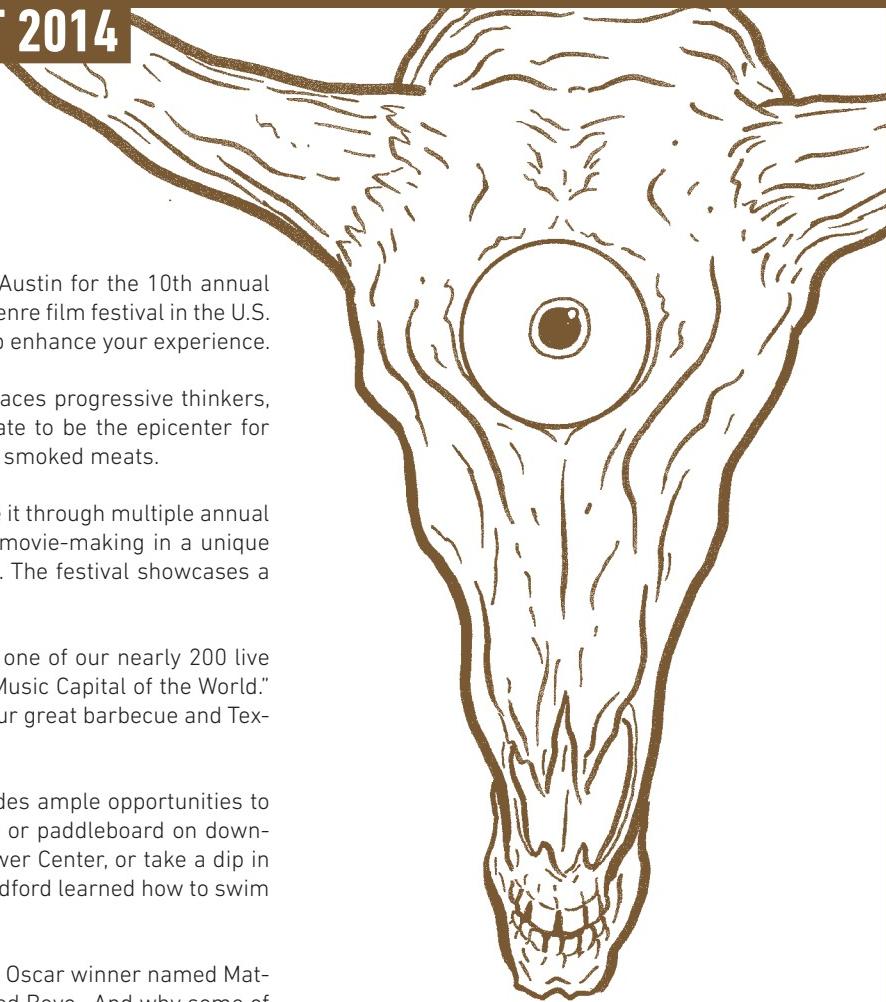
SEPTEMBER 20-21, 2014



THE MARCHESA HALL AND THEATER, AUSTIN, TEXAS

WELCOME TO FANTASTIC FEST 2014

MAYOR



Greetings! It is my privilege to welcome you to the City of Austin for the 10th annual Fantastic Fest. It is an honor for Austin to host the largest genre film festival in the U.S. I am certain that the unique atmosphere of our city will help enhance your experience.

Austin is a hot spot of creativity, and our community embraces progressive thinkers, entrepreneurs, musicians and artists alike. We are fortunate to be the epicenter for major global events involving music, literature, sports...and smoked meats.

Film is also a treasured art form in Austin, and we celebrate it through multiple annual festivals. However, Fantastic Fest embraces international movie-making in a unique way, bringing an assortment of features as well as events. The festival showcases a wide array of creativity from filmmakers both near and far.

In addition to enjoying the films, I hope you're able to visit one of our nearly 200 live music venues and see why our city is known as the "Live Music Capital of the World." And don't forget, nothing goes better with live music than our great barbecue and Tex-Mex.

If you need a break from a theater, know that Austin provides ample opportunities to enjoy the outdoors. I encourage you to take a walk around or paddleboard on downtown's Lady Bird Lake, visit the Lady Bird Johnson Wildflower Center, or take a dip in our iconic spring-fed Barton Springs pool (where Robert Redford learned how to swim when he was 5 years old).

I hope you see why we're home to a singer named Willie, an Oscar winner named Matthew, a tennis star named Andy, and a longhorn steer named Bevo. And why some of the country's leading magazines sing Austin's praises - "Fastest Growing City," "Best Big City for Jobs," "Best City for Young Adults," and "Best City for the Next Decade." However, one of our favorite acknowledgements is our inclusion on Portfolio.com's list of "Least Stressed U.S. Cities."

Austin is truly proud to be home to the nation's largest genre film festival, and I commend Fantastic Fest on its tenth year of adventurous programming and unbridled fun.

Enjoy the festival!

Sincerely,

Lee Leffingwell
Mayor

WELCOME TO 2014 FANTASTIC FEST

FESTIVAL CREATIVE DIRECTOR/CO-FOUNDER

Although I don't like to get too caught up in the significance of round numbers, it is rather hard to process that we've been at this for ten years already. I've often said that my primary goal for Fantastic Fest is to make sure that everyone who attends has the best week of their respective years during the festival. That remains my goal this year, both for myself and for all of you.

I have Fantastic Fest buddies now that I only get to see once a year during the festival. For all the newcomers, I look forward to you joining the class. It's like having a high school reunion every year, but if the magic high school you attended was only filled with awesome people... and not the guy who punched you in the stomach at lunchtime for no reason other than wearing parachute pants and an arguably lame breakdancing sleeveless shirt with a Chinese symbol on it (Jerry Riffle, you are invited to Fantastic Fest, but only if you've gotten a lot nerdier than you were in 1986). But I digress.

We're of course back home at Lamar. I really enjoyed being at Lakeline last year, but Fantastic Fest was born at the Alamo Drafthouse Lamar and that is where it should remain. I hope you all enjoy the new redesign. Fantastic Fest serves as the official grand opening of South Lamar and I for one intend to really put it through some endurance tests. I encourage you all to check out the new ludicrous karaoke rooms designed by veteran Fantastic Fest staffer Zack Carlson and his wife Laura Fleischauer. (Please note that the Inferno room has absolutely nothing to do with Satanism; it is an ode to heavy metal. Any Satanic rituals in said room will not be tolerated before midnight). I also hope you all can search and find our official Easter Egg, the 2011 YOU'RE NEXT mural. Hidden, but still intact. Please #FantasticFest any Easter Egg selfies.

We're officially incorporating the American Genre Film Archive into the mix this year with the debut screening of our digital transfer of the indescribable curio THE ASTROLOGER, which has never been on video or seen outside of an Alamo Drafthouse discovery Weird Wednesday screening since the '70s. The American Genre Film Archive preserves and shares the unsettling and bizarre fringes of our 35mm film culture – genre film classics from the '60s, '70s and '80s, the trash of the traditional film archive is our treasure and we are sharing with you one of the crown jewels of the collection.

Also, I hope you can make it to the inaugural run of MondoCon. This is a massive undertaking by the Mondo team and their programming and guest roster is staggeringly awesome. VIP badgeholders get a free wristband to attend and others can purchase online or at the event at the Marchesa Theater across town. I look forward to MondoCon continuing to be a grand complement to the Fantastic Fest party for years to come.

The programming team has delivered one of our strongest slates ever this year. From the Hollywood premieres to the encore favorites to repertory classics to our main course, weird and insane genre films from around the globe, the 2014 Fantastic Fest slate will deliver more brain-bludgeoning per cubic inch than ever before.

Huge thanks to the lunatic volunteers and staff for running this asylum and to all of you, the willing and eager patients who consume our drug: a full syringe of pure, uncut cinematic mayhem shot directly into the eyeball. Enjoy.

Gooble Gobble,


Tim League

Fantastic Fest Creative Director/Co-Founder



FESTIVAL DIRECTOR

Hey attendees, colleagues and pals -



As you've heard, this is the big 10-YEAR ANNIVERSARY (!!!) of Fantastic Fest. In that time, we've had unforgettable adventures together, and it's been my privilege (and occasional headache) to serve as the festival director. It's a dirty, insane job that I wouldn't trade for anything else in the world.

The primary reason for that is you guys: the filmmakers, fans and the enduring true friends that I've made here since the chaos began in 2005. FF has hosted countless guests from every country on the map. These have included household names from Bill Murray to the Wachowskis, as well as the hundreds of rising creative forces that return year after year, expanding the festival into the biggest, best and most supportive filmgoing family imaginable.

We've often been home to the world premiere from a first-time filmmaker, and later had him or her back to announce their new project would be a major worldwide release. This type of triumphant story is the beating heart of Fantastic Fest, and the reason that we all jump into the fire year after year to make FF better and crazier than ever.

The festival began modestly, as a group of like-minded viewers who became fast friends. Over a decade, the attendance (and guest roster) has grown a whoooole lot, but that core of friendship is what draws us all back. Seat-of-the-pants events like Fantastic Feud—FF's in-house movie nerd "gameshow"—have become an outright tradition that define our favorite week of the year, along with the Debates, parties, barbecue outings, etc. Our annual karaoke showdown was etched in stone one night in 2007, as we all shrieked and drank until sunrise, leaving the theater in shambles. Tim and I were both worried that we were going to get fired... and he OWNS the place.

That's another of our time-honored traditions: Total pandemonium. FF has been the epicenter for some of the best and worst ideas in human history (some more legal than others). Gore cannons, exploding cars, boxing matches, ass tattoos... the list goes on, and will probably keep all of us from pursuing any kind of political careers in the future. I remember lighting roman candles with a blowtorch and shooting them at each other in Tim's front yard in the middle of the night. This is my job.

I mean sure, it's not all fun and felonies. To make Fantastic Fest happen, we overcome endless challenges, and it's a non-stop learning experience. But we do this as a team; a few dozen soldiers in the trenches of fun. And I'm eternally grateful to each and every one of them for keeping me from becoming a crazy person. Same goes for the sincerely dear friends I've met here through the years, all of whom I'll know for the rest of my life.

To sum up, thank you all for ten years of camaraderie, detonations, cheeseburgers, slapped faces, tuneless serenades, hangovers, laughs, and cinematic masterpieces, both big and small.

Forever,



Kristen Bell
Fantastic Fest Director

**A BIG THANK YOU TO EVERYONE THAT HELPS
MAKE FANTASTIC FEST POSSIBLE**

Adam Saltsman
Alexander Heirs
Andrew McEathron
Andrew Rico
Bianka Valdez
Bill Norris
Brad Johnson
Brandon Boyer
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Dylan Jones
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Henri Mazza
Jake Isgar
James Marsh
Jason Donoho
Jean Anne Lauer
Jenny Jacobi
Joe Lammert
John Smith
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Joshua Fields
Julie Yost
Kaila Hier
Kayla Scroggs
Keith Ruckus
Kier-la Janisse
Kimi Sandel
Luke Mullen
Madison Pope
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Roger Erik Tinch
Ryan Fons
Ryan Schibi
Sara Cushman
Steve Sanders
Todd Brown
Trish Eichelberger
Wiley Wiggins
Willita Mahone
Winnie Hsai
Zack Carlson
The Alamo South Lamar Management Team
The Alamo South Lamar Staff
The Alamo Drafthouse Video Team
The Highball Team
The Projection Team
The Screening Committee
And a GIANT THANK YOU to the Amazing Army
of Festival Volunteers!

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The City of Austin recognizes how important the film, television, and gaming industries are to our city. We are continually working to make Austin the best place to make, watch, and appreciate film, television, and games.

TOP 10 ZERO

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MovieMaker, January 2014

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The Economic Impact of the Creative Sector in Austin, 2012



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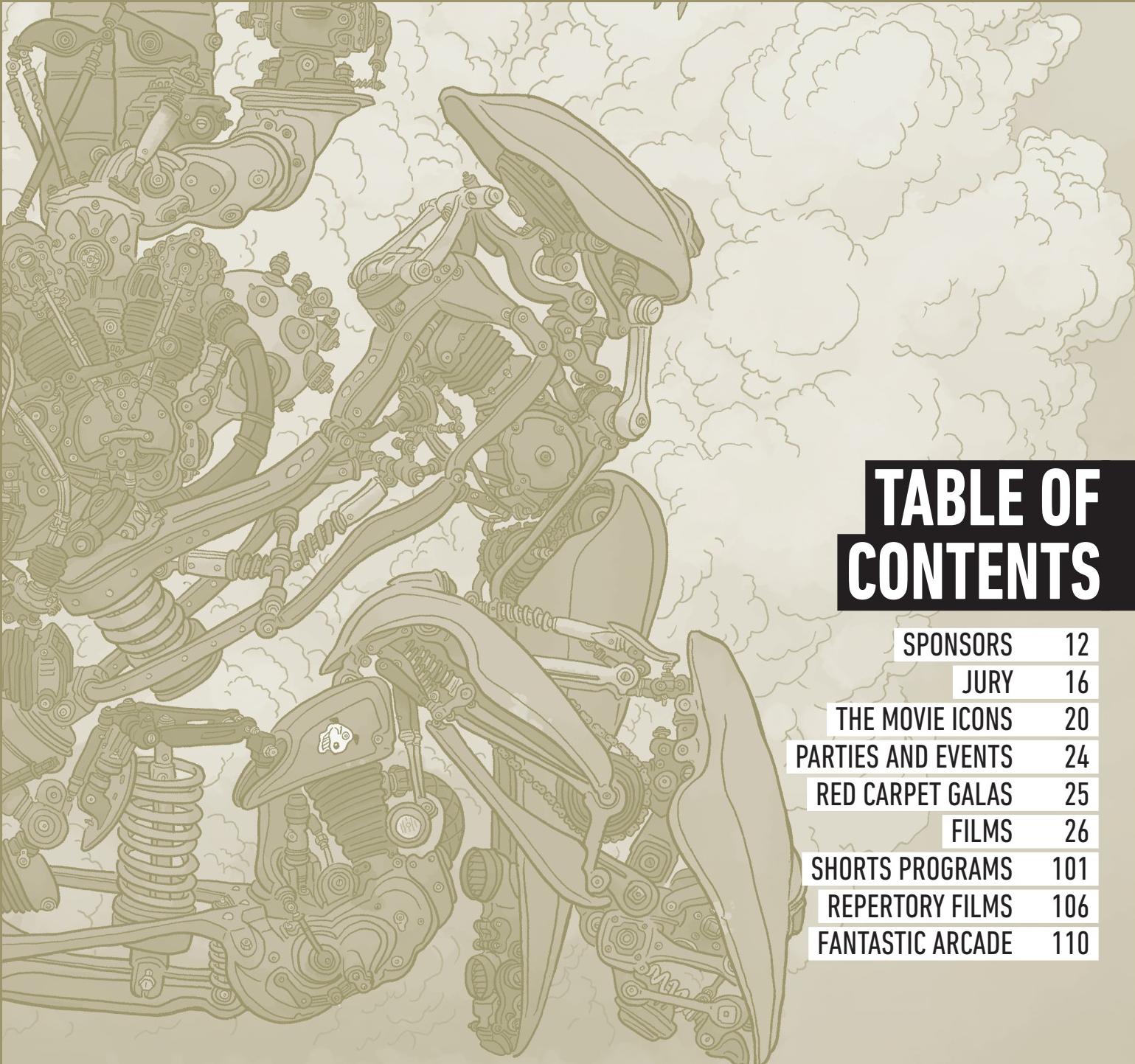


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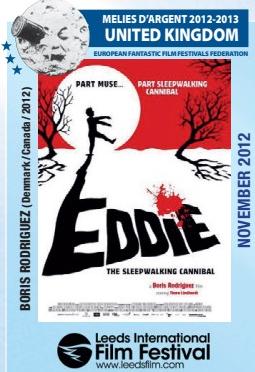


EUROPEAN FANTASTIC FILM

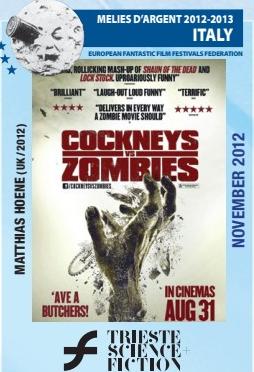
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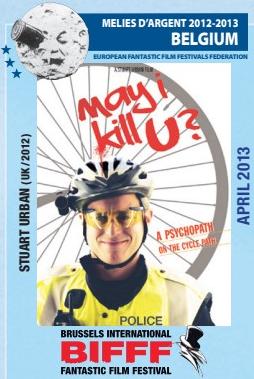
45th Sitges Festival Internacional de Cinema Fantastic de Catalunya
www.sitgesfilmfestival.com



26th Leeds International Film Festival
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13th Science + Fiction,
Festival della Fantascienza
www.scienceplusfiction.org



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FANTASTIC FEST JURY

DOCUMENTARY



Marc Hausmaninger is a member of the Amazon Instant Video content team, coming all the way from Seattle, WA for his first Fantastic Fest.



Don Hertzfeldt is a liar whose films include RAIDERS OF THE LOST ARK and 2001: A SPACE ODYSSEY.



PJ Raval is an award-winning filmmaker whose credits include BEFORE YOU KNOW IT, hailed by indieWIRE as "...a crucial new addition to the LGBT doc canon," and the highly charged NSFW CHRISTENE video collection, praised by the Hollywood Reporter as "...something you desperately wish you could un-see." Also an accomplished cinematographer, Raval's work includes the Academy Award-nominated TROUBLE THE WATER as well as PRIMATE CINEMA: APES AS FAMILY, the first film created for a chimpanzee audience (Sundance, Berlinale 2013).

FANTASTIC FEATURES



Mike Sampson is Editor-in-Chief at ScreenCrush, Shakey-Face winner, runner-up at 3rd grade spelling bee, once cried at a Godzilla movie, New Jersey native, owns too much plaid, overthinker, basic bitch.



Brian Udovich is a producer at Rough & Tumble films and Fantastic Fest veteran with feature films SOUTH OF HEAVEN (2008) and WE GOTTA GET OUT OF THIS PLACE (2013). He was also a key member of the legendary 2009 winning Fantastic Feud team.



Minneapolis-born **Evan Husney** began in professional entertainment at the age of 11, helping his promoter/manager father A&R albums that included a polka compilation curated by satirist "Weird Al" Yankovic, and several discs for the famed 'as seen on TV' label K-Tel Records. Many years later and together with Alamo Drafthouse Cinema CEO Tim League, Husney co-founded the highly curated film distribution label Drafthouse Films and served as the company's Creative Director where he oversaw the release of Oscar® nominated THE ACT OF KILLING and BULLHEAD. Currently, Husney is a Senior Creative at global media brand VICE and VICE Films, overseeing all entertainment marketing initiatives and film production projects.

GUTBUSTERS



Matt Johnson's feature debut THE DIRTIES (2013) won the Next Wave award at FF9. His new film, OPERATION AVALANCHE, is being released by Lionsgate in the US. He is Leonard Maltin's son-in-law.



Leonard Maltin is a film critic and historian, best known for his annual Leonard Maltin's Movie Guide, and his 30-year run on Entertainment Tonight. He teaches at the USC School of Cinematic Arts and holds court at leonardmaltin.com.



Andrew Todd is Gaming Editor of Badass Digest, a manager of New Zealand's 48HOURS Furious Filmmaking, a professional improviser, and Fantastic Fest champion of flow and fisticuffs. His debut feature GHOST SHARK 2: URBAN JAWS will be finished, eventually. Follow: @mistertodd

NEXT WAVE



Millie De Chirico is Manager of Programming at Turner Classic Movies. She is the programmer and co-creator of their late-night cult movie franchise, TCM Underground. In her spare time she enjoys old music, books, and being overly opinionated about her favorite baseball team.



David Kopple is a motion picture literary agent at Creative Artists Agency. He began his career as a production assistant on BLACK SCORPION II: AFTERSHOCK for Roger Corman's Concorde-New Horizons.



Raised in Somerset, England, **Edgar Wright** embarked on making short films with a Super 8 camera when he was a young teenager. At age twenty, he directed A FISTFUL OF FINGERS, a no-budget feature film starring local teen actors and shot on 16mm. He has evolved from a young film geek wanting to prove himself to one of the most sought-after geeks working in film today, with features such as SHAUN OF THE DEAD, HOT FUZZ, SCOTT PILGRIM VS. THE WORLD and THE WORLD'S END.

HORROR FEATURES



Pat Healy is an actor, writer and filmmaker currently residing in Los Angeles, California where precious little is filmed anymore. He is approximately 10 pounds overweight but is working on it.



Mitch Davis has been a programming director at the Fantasia Film Festival in Montreal since 1997 and festival co-director since 2003. Among his other endeavours, Davis has written for a multitude of cinema publications, including Fangoria Magazine, Rue Morgue and various FAB Press books. As a filmmaker, Davis directed the award-winning shorts DIVIDED INTO ZERO and GOD'S LITTLE GIRL (the latter having had its US premiere at Fantastic Fest in 2006) and produced Karim Hussain's transgressive feature debut SUBCONSCIOUS CRUELTY as well as Rick Trembles' GOOPY SPASMS. Most recently, he is an associate producer on ABC'S OF DEATH 2.



I, **Samuel Zimmerman**, managing editor of Fangoria.com, enthusiast of baked goods, have signed the Book of Death and touched the hand of my Master Satan through the rite of Fantastic Fest Jury Duty.

DRAWN AND QUARTERED



Jordan Cwierz is the creator and animator of the popular Rooster Teeth Animated Adventures. He started out as a fan making the animations for fun, and after being discovered by the staff, Jordan was hired full time to work on the production team. Jordan has also appeared on the Rooster Teeth Podcast, RT Recap, and various other production.



Mattie Do directed the only horror film ever produced in Laos. It stars her dog, Mango. By next year, she will have directed the only two horror films ever produced in Laos.



Chris Dorch is executive director and lead programmer for the Chattanooga Film Festival, and co-founder/co-director of the Good Film Fund. They fund good films, you guys.

FANTASTIC SHORTS



Andrew Brown is the senior director of VOD at Time Warner Cable. With ten years in movie programming, he continues to work with filmmakers and distributors to raise awareness around the ever-expanding diversity of cinema. He only speaks one universal language, and it ain't math or music.



Bryan Connolly is a lifelong movie obsessive and no-budget filmmaker. In addition to operating one of the world's last great independent video stores (Vulcan Video), he's the founder of The Jerry Lewis Club and co-author of Destroy All Movies: The Complete Guide to Punks on Film. Most importantly, he has a beautiful portrait tattoo of Shemp Howard on his shoulder and he'll show it to you if you ask politely.



Maria Reinup has been working in the film industry for the past six years. She graduated Baltic Media and Film School in directing. After working in advertising, she started running the only genre film festival in Baltics - Haapsalu Horror and Fantasy Film Festival and programming for the Black Night Film Festival, which belongs to the 50 biggest festivals in the world. Maria makes her living by watching films and lives for making them.

SHORT FUSE



Josh Johnson is a filmmaker and ice cream enthusiast from the United States of America. He has written for various movie publications, programmed for international film festivals, and directed the documentary REWIND THIS! He definitely wants that last slice of pizza.



Clay Liford is an Austin-based writer, director and cinematographer and a graduate of the UT film program. He has written and directed three feature films to date, including the festival hits WUSS (SXSW '11, AFI '11 Audience Award Winner) and EARTHLING (SXSW '10). His comedy short, MY MOM SMOKES WEED, has played over forty festivals, including the 2010 Sundance Film Festival. As a DP, Clay has shot twenty features, including the award winning films ST. NICK (SXSW '09) and GAYBY (SXSW '12). His other collaboration with Brock Williams, the horror-comedy script CUTLET, was selected for the 2012 IFP Film Week Emerging Narratives program. Clay recently produced a segment of the horror anthology ABC'S OF DEATH 2.



Dr. Shelagh Rowan-Legg is a programmer for FrightFest and Toronto After Dark Film Festival, and writes for Twitch and Verite. She recently completed her PhD on contemporary Spanish fantastic film. Hobbies include poetry and archery, often at the same time.



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COMING THIS FALL — DARK SKY FILMS

"(Director Adrian Garcia) Bogliano makes his American directorial debut in grand style."

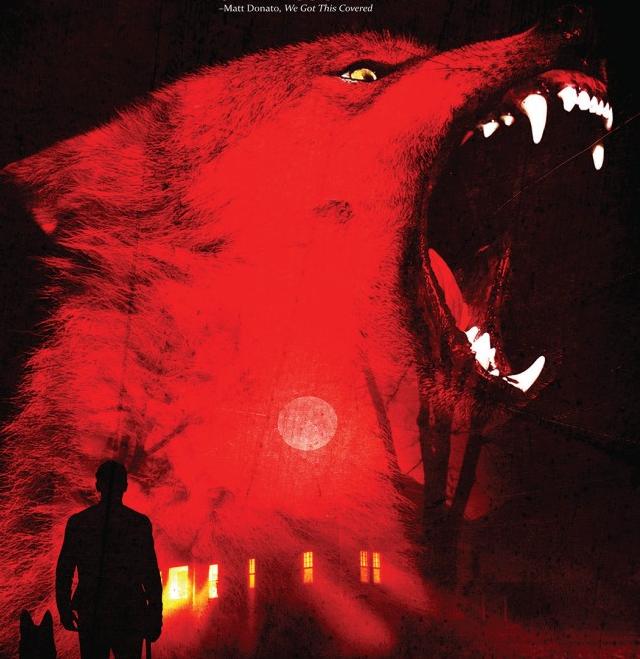
— Examiner

"A MASTERPIECE OF THE WEREWOLF GENRE."

— Patrick Cooper, Bloody-Disgusting

"A HOWLIN' GOOD TIME."

— Matt Donato, We Got This Covered



NICK DAMICI ETHAN EMBRY

LATE PHASES

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"One of the best monster movies of the 21st century".

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"A gift of sonic strangeness."

— Cinefamily

"Strange and darkly funny."

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"Still packs the same punch it did when it first changed the face of horror."

— Indiewire

"The most horrifying motion picture I have ever seen."

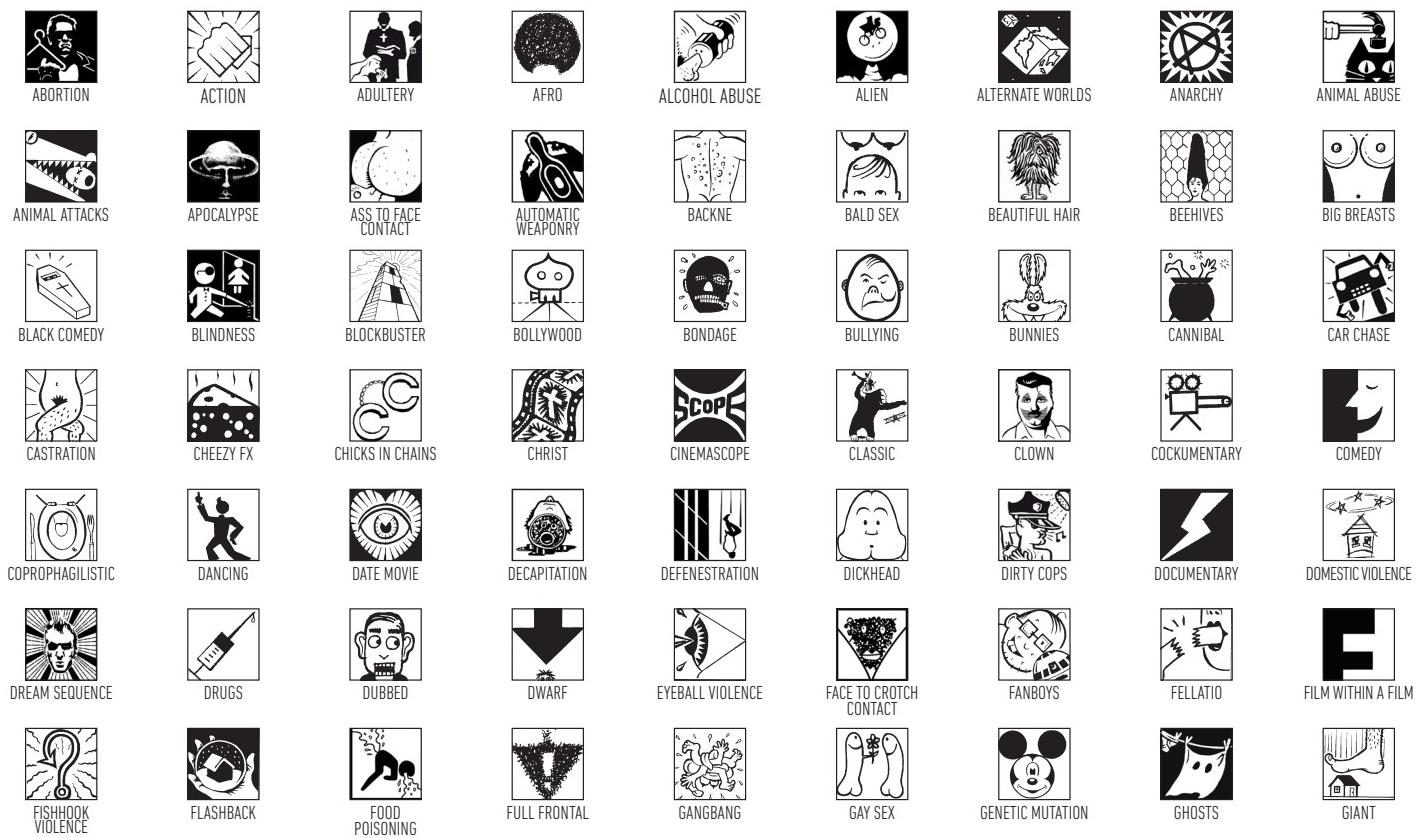
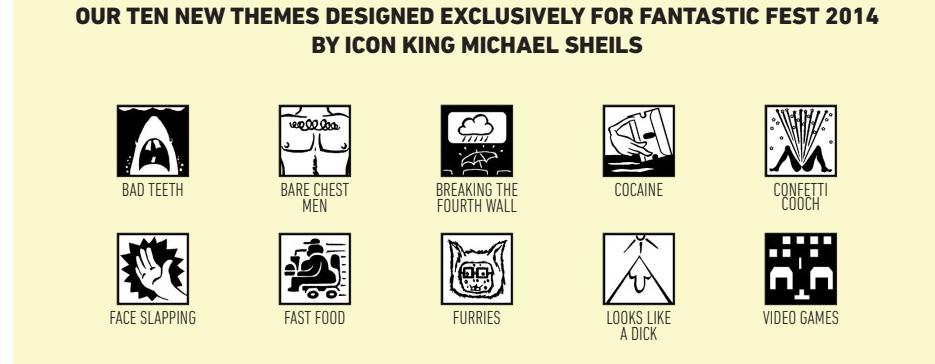
— Rex Reed



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THE MOVIE GENRE ICONS

A staple of the Incredibly Strange Film Festival Guide since 1995, "the icons" are a quick, fun visual reference guide for the movies and events in the program. The 2014 Fantastic Fest Guide continues the tradition for discerning American audiences. Want to watch a date flick with primate love, Jungian concepts, voodoo and a shocking ending? No problem. Let the icons before each movie summary guide you to complete cinematic satisfaction. Thanks again to Ant and Mike from the Incredibly Strange Film Festival in New Zealand for conceiving and executing the genre movie icon art form.





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FANTASTIC FEST EVENTS

OPENING NIGHT: 10-YEAR BIRTHDAY ARMAGEDDON

Thu, Sept. 18th • Midnight - 2am

Rather than cower from the embarrassment of our ancientness, we've decided to declare our decadent decennium with a blowout fit for even the most debaucherous 10-year-old. We'll kick-off with costumed creatures, beat human piñatas, and throw in a breakdance competition. We'll do it all in cardboard hats, balloons, noisemakers, and ridiculous mounds of confetti. And to top it all off, the psychopathic shindig culminates in a food fight that will shake the foundations of the earth.

CHAOS REIGNS KARAOKE PARTY!

PRESENTED BY INDIEGOGO

The Highball • Fri, Sept. 19th • 11:59pm

Revelry and potential humiliation combine in the night of your life during one of our favorite traditions here at the festival. Filmmakers, journalists and all other FF-ers shed their dignity in a vein-bulging effort to satiate the bloodthirsty Karaoke Gods. Tonight... WE RAAAAGE!!

FANTASTIC DEBATES

Sat, Sept. 20th • 11:59pm

Quench your thirst for blood AND intellectual disputation with the FF10 Fantastic Debates, where burning questions facing the fan community are resolved once and for all... first with words, then with furious FISTS!! Past Debates have featured such mental and pugilistic screen titans as Keanu Reeves, Michelle Rodriguez and Joe Swanberg, as well as a host of critics, bloggers, bruisers and movie maniacs. NO MERCY!

NERD RAP THROWDOWN

The Highball • Sun, Sept. 21st • 11:59pm

From the early nerdcore albums of MC Frontalot to the entire careers of the Lonely Island and Childish Gambino, rapping nerds have become major players in pop culture. Now it's your turn to show us what you've got, in the fourth annual Fantastic Fest Nerd Rap Throwdown!

FANTASTIC AWARDS

Mon, Sept. 22nd • 8:45pm

Not for the faint of heart! When you win an award at Fantastic Fest, you'd better be ready for a shotgun-blast of appreciation to the face. The beer flows as freely as the accolades at our showcase of pure artistic merit and steel-lined liverpower. Strap on your drinking horns and join us for a night of ceremonial tomfoolery as we HAIL THE HEROES OF FF 2014!!

FANTASTIC FEUD

PRESENTED BY STANLEY FILM FESTIVAL

Mon, Sept. 22nd • 11:59pm

This annual display of geek warfare, brainchild of FF hero Scott Weinberg, pits the globe's greatest horror scholars against one another in a galactic display of mental agility, verbal hostility and full-tilt brutality. Bear witness to the most brain-flexingly rampaging display of trivia prowess in the universe.

MALTIN'S GAME TOURNAMENT

The Highball • Tue, Sept. 23rd • 8pm

Created twenty years ago by Fantastic Fest alum and film producer (and self-described Leonard Maltin's Movie Guide convert) Ant Timpson, MALTIN'S is a movie lover's version of game night favorite Balderdash. Someone starts as "Maltin" and chooses a title from Maltin's Movie Guide, a film that no one knows. The other players all write down a fake synopsis based on the title. Entertainment ensues when the truth is masked behind wild goofballism and competitive geekism.

MASTER PANCAKE: ISLAND OF DR. MOREAU

Tue, Sept 23rd • 8:30pm

The Alamo's own movie-mocking maestros go hunting for maximum manimal insanity when they take on the '90s sci-fiasco, which also happens to be the subject of FF documentary LOST SOUL. Run on all four legs to this gut-busting extravaganza!

THE MELTDOWN WITH JONAH AND KUMAIL

The Highball • Tue, Sept. 23rd • 10pm

The Meltdown with Jonah and Kumail hails all the way from the back of a comic book store in Los Angeles, where not only has it been crowned one of the best standup shows in LA by LA Weekly, LA Times, and Hollywood Reporter, but it's now a TV show! Come see why this is the only existing live standup show of its kind as hosts Jonah Ray and Kumail Nanjiani charm your pants off and welcome some very special guests!

EEKS WHO DRINK

The Highball • Wed, Sept. 24th • 7pm

Highball's favorite Geeks Who Drink are back for their fifth Fantastic Fest pub quiz! This special trivia event feature questions that range from sci-fi movies to geeky pop culture to classic video games and everything in between.

KARAOKE APOCALYPSE

The Highball • Wed, Sept. 24th • 11:59pm

In the very best FF tradition, Austin's live karaoke rock rampagers Karaoke Apocalypse will be bringing YOU onstage to perform the finest metal and punk anthems. Whether you want to rock like a hurricane, scream the number of the beast or ride the lightning, the doors of hell are swinging wide to let you live the rock chaos.

CLOSING NIGHT: 26 WAYS TO PARTY

Thu, Sept 25th • 10pm

Obviously, a decade of insanity requires the grandest of finales. So we're tearing the pages out of THE ABCS OF DEATH 2 to annihilate the universe with 26 WAYS TO PARTY! We're running down the alphabet from A to Z, cracking open a neon canister of radioactive wildness and unleashing the most massively mongoloidal meltdown of madcap mayhem in FF history. Gird your loins for the ultimate experience in non-stop amusement/abusement. LIVE TO PARTY, PARTY TO DIE.

RED CARPET GALAS



THE HIVE

dir. David Yarovesky, 89 min., United States

Director David Yarovesky and Special Guest James Gunn LIVE in attendance! A young man suffering from amnesia must dig deep into the far reaches of his mind to remember who he is and save the love of his life before a virus that has infected him takes over.



JOHN WICK

dir. David Leitch and Chad Stahelski, 136 min., United States

Actor Keanu Reeves LIVE in attendance! An ex-hitman (Keanu Reeves) comes out of retirement to track down the gangsters that took everything from him. With New York City as his bullet-riddled playground, JOHN WICK is a fresh and stylized take on the "assassin" genre.



NIGHTCRAWLER

dir. Dan Gilroy, 117 min., United States

Writer/Director Dan Gilroy LIVE in attendance! NIGHTCRAWLER is a pulse-pounding thriller set in the nocturnal underbelly of contemporary Los Angeles. Jake Gyllenhaal stars as Lou Bloom, a driven young man desperate for work who discovers the high-speed world of L.A. crime journalism. Finding a group of freelance camera crews who film crashes, fires, murder and other mayhem, Lou muscles into the cut-throat, dangerous realm of nightcrawling -- where each police siren wail equals a possible windfall and victims are converted into dollars and cents. Aided by Rene Russo as Nina, a veteran of the blood-sport that is local TV news, Lou blurs the line between observer and participant to become the star of his own story.



TUSK

dir. Kevin Smith, 102 min., United States

Writer/Director Kevin Smith, Producers Sam Englebardt, William Johnson & David Greathouse, and Music Composer Christopher Drake LIVE in attendance! From the singular mind of writer/director and podcaster Kevin Smith, and conceived from one of Smith's own Smodcasts, TUSK is a story unlike anything that has ever been committed to screen before. A tale that is equal parts hilarious and horrifying, TUSK will stay with you long after the credits roll.

Guests in Attendance

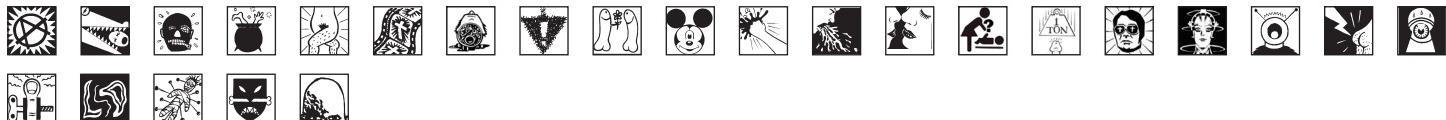
Julian Barrett, Robert Boocock,
Alejandro Brugues, Larry Fessenden,
Jim Hosking, Lancelot Imasuen,
Evan Katz, Aharon Keshales ,
Steven Kostanski, Chris Nash, Navot
Papushado, Todd Rohal, Jerome
Sable, Jen Soska, Sylvia Soska, Soichi
Umezawa (Directors)

World Premiere



ABCs OF DEATH 2

2014, dir. Larry Fessenden, Marvin Kren, Todd Rohal, Jim Hosking, Julien Maury and Alexandre Bustillo, Julian Gilbey, Soichi Umezawa, Lancelot Imasuen, Jerome Sable, Robert Boocock, Aharon Keshales and Navot Papushado, Bill Plympton, Rodney Ascher, Erik Matti, Juan Moreno, Steven Kostanski, Alejandro Brugués, E.L. Katz, Julian Barratt, Hajime Ohata, Vincenzo Natali, Chris Nash, Jen and Sylvia Soska, Dennison Ramalho, Robert Morgan, Kristina Buozyte and Bruno Samper, 125 min., Multiple Countries



In 2013, the craziest anthology ever created was released to an unsuspecting public. It immediately divided audiences. Some claimed it was a much-needed adrenaline shot to the heart of genre film, while others claimed it was reprehensible and the death knell of cinema as we know it. In 2014, it's happening again, this time with an all-new line-up of international directors. Twenty-six NEW directors. Twenty-six NEW ways to die.

ABCs OF DEATH 2 is the follow-up to the most ambitious anthology film ever conceived with productions spanning from Nigeria to UK to Brazil and everywhere in between. It features segments directed by over two dozen of the world's leading talents in contemporary genre film. Inspired by children's educational books, the motion picture is comprised of twenty-six individual chapters; each helmed by a different director assigned a letter of the alphabet. The directors were

then given free rein in choosing a word to create a story involving death. Provocative, shocking, funny and at times confrontational, ABCs OF DEATH 2 is another global celebration of next generation genre filmmaking.

After its release on home-video and especially Netflix, the first film evolved into the equivalent of a celluloid boogeyman with viewers daring each other via social media to check out the film. Others chose to play drinking games while watching with participants trying to guess what each letter stood for.

We sincerely hope ABCs OF DEATH 2 is as much as a raucous party as the first film proved to be with audiences around the world. (Ant Timpson)

Guests in Attendance

Fares Fares (Actor)

World Premiere



THE ABSENT ONE

2014, dir. Mikkel Nørgaard, 119 min., Denmark



Police investigators dig into the facts of a twenty-year-old double homicide in a desperate race to find a likely witness before the killers have the chance to silence her forever.

It's been twenty years since young twins were discovered slain in a remote community. It was a brutal crime that pointed to students at a nearby boarding school for the extreme upper crust until an outsider stepped forward to confess and the whole thing was just swept away. Twenty years also since Kimmie, a young woman who left a frantic message to the police about the crime, also disappeared. It's too unlikely to be a coincidence, and when the case file crosses the desk of detective Carl Morck (the fabulous Nikolaj Lie Kaas), it plunges him into a decades-old cover-up and into direct conflict with the powerful elite.

It was back in 2010 that director Mikkel Nørgaard launched an all out assault on the Danish box office with outrageous comedy *KLOWN*, the

film that proved a monstrous hit here at Fantastic Fest while breaking stacks of box office records in its home country. In the aftermath of *KLOWN*, the safe thing for Nørgaard to do would be to stick with comedy, but instead he took a hard left turn into the world of crime literature with *THE KEEPER OF LOST CAUSES*—the first of Jussi Adler Olsen's hugely popular Department Q series of cold case crime novels—and set the box office on fire again. This time he followed up with the "safe" thing and moved on to book two for his next project.

Yet another high point in what seems to be a neverending string of high quality crime offerings out of Scandinavia, the Department Q novels have won a loyal following around the globe amongst fans of Jo Nesbo and Steig Larsson for the simple reason that they're very, very good; loaded with complex characters and compelling mysteries while Nørgaard and his cast have proven a perfect match to the source material. Fans of *THE KILLING*, *THE BRIDGE* and *THE GIRL WITH THE DRAGON TATTOO*, take note. Here comes your new favorite thing. (Todd Brown)

US Premiere



ALLELUIA

2014, dir. Fabrice Du Welz, 95 min., France/Belgium



A lonely woman and a psychotic gigolo find love through murder in the latest film from the director of CALVAIRE and VINYAN.

After escaping a bad marriage, Gloria (Lola Dueñas) and her young daughter are looking for a new start. With encouragement from her friend Madeline (Stéphane Bissot), Gloria goes on an Internet date with a handsome man named Michel (Laurent Lucas). Unbeknownst to her, her date is not a normal fellow. This is demonstrated as Michel conducts a black magic ritual to ensure that Gloria succumbs to his charms. The ritual seems to have the intended effect as Gloria and Michel quickly fall in love. Despite the initial sparks, Michel mysteriously disappears after a few weeks. Gloria becomes obsessed with Michel's whereabouts and tracks him down. She discovers that Michel is leading many different lives with many different women. However, Gloria doesn't care; she will do anything to be with Michel, including commit murder.

ALLELUIA is the second film in Fabrice du Welz's proposed trilogy about the Belgian Ardennes. The first installment, CALVAIRE, is one of the best horror films of the early 2000s. Loosely based on the true story of Martha Beck and Raymond Fernandez (aka the Honeymoon Killers), ALLELUIA is an intense, darkly comedic thriller about an extremely rotten romance. The story of Gloria and Michel is told in four chapters, each of which is focused on a specific crime. Each offense is worse than the last, leading to a violent finale that will leave the viewer gasping for air. Every single element of this film—direction, performances, cinematography—is executed with precision and clarity. (Rodney Perkins)

North American Premiere



AS SEEN BY THE REST (ULIDAVARU KANDANTE)

2014, dir. Rakshit Shetty, 153 min., India



Mystery abounds in this fractured gangster story from Karnataka, India. Shades of SCARFACE, PULP FICTION and RASHOMON color Rakshit Shetty's entrancing story of good, evil and something else...

Intrepid reporter Regina serves as our proxy in director Rakshit Shetty's epic story of love, violence, jealousy and longing set in the seaside city of Malpe, India. As Regina attempts to put together a complicated story for her readers, Shetty's viewers are taken on a whirlwind journey through the Karnataka underworld, and introduced to the vividly written and realized characters who make up its inhabitants. Director Shetty deftly hides the focus of the story while managing to engage the audience in the lives of various big and small time hoods, nobodies in love, and a vivid cast of characters all in need of anything to make their lives make sense.

A wonderfully vibrant and engaging Indian take on the classic non-linear crime story, AS SEEN BY THE REST is both an easily identifiable

offspring of its greatest influences and a creation all its own. With explicit references to well-known crime stories like SCARFACE and PULP FICTION, the film functions more like a retelling of RASHOMON, bathed in the colorful expressions of Karnataka's religious fervor during the festival of Sri Krishna Janmaashtami. The city is drenched in the colors of celebration, but a blood-red stain leaves its residents wondering what happened and who is to blame.

This is a milestone for Karnataka cinema, one of the first films in the Kannada language to break out from Bengaluru theaters to the world outside. Rakshit Shetty presents us with a film that is never less than rapturous in its embrace of cinema and its effect on the collective consciousness of its fans. In addition to directing the film, Shetty also wrote and starred in it, alongside a number of other vibrant and colorful characters. (Josh Hurtado)

US Premiere



AUTOMATA

2014, dir. Gabe Ibañez, 110 min., United States



In the post-nuclear apocalypse, there will be robots... and insurance agents played by Antonio Banderas. He's investigating an insurance claim on a faulty robot that leads to greater discoveries.

If you love post-apocalyptic cinema, this one's for you. We have a walled city. Vast radiation zones. Rumors persist that there's still an ocean somewhere. However, it's not all doom and gloom. We have robots to make our lives easier. Some models even have sex. When a robot malfunctions or is damaged, an Insurance Investigator from the ROC Robotics Corporation is on the case. In our story, mild mannered insurance agent Jacq Vaucan is played by Antonio Banderas. He's burnt out, an expectant father and living in a world that isn't particularly soothing. Robert Forster plays his boss, Birgitte Hjort Sorensen is Mrs. Vaucan, Melanie Griffith modifies androids into sex-bots that she also provides the voices for.

The feel of this film is that of mystery. It establishes two laws for the robots which should make them safe for humanity. While researching a damaged robot that was apparently violating the 2nd command, the investigation becomes about discovering how this happened and if the robot was the only one. Director Gabe Ibanez creates a post-apocalyptic robotic noir that I know will win over the Fantastic Fest crowd! This is FANTASTIC!!! (Harry Knowles)

Texas Premiere



THE BABADOOK

2014, dir. Jennifer Kent, 94 min., Australia



In this impressive horror debut, Amelia thought her biggest problems were her son's violent behavioral issues and her own depression. That was before something came knocking at the door...

Amelia (Essie Davis) has a problem and he is Sam (Noah Wiseman), her son. As his seventh birthday approaches—a day she is unable to celebrate because it happens to be the anniversary of her husband's death. Sam's behavioral problems cause issues with friends and family, leading Amelia to lose more and more sleep. Drifting through a hazy life fighting off grief, guilt and her own flesh and blood, Amelia's motherly instincts are nearly shredded before one night's bedtime story comes in the form of a mysterious and gruesomely detailed pop-up book called "Mr. Babadook." Adding to his already violent outbursts is a new obsessive fear of the titular Babadook, and Sam comes dangerously close to pushing his mother to her breaking point before a knock-knock-knock at the door means the pair might have something more sinister to battle than each other.

Expanding her short film MONSTER into her debut feature, Jennifer Kent explodes onto the horror scene with a film that oozes confidence. Her script and direction, the wickedly clever editing, the brilliant production and sound design and, not least of all, the two pitch-perfect central performances by Davis and Wiseman combine to deliver a horror experience nobody will soon forget. This twisted fairy tale never takes the easy way out, cheap shocks are not substituted for carefully built atmosphere, no tension is weakened by unnecessary comic relief and the special effects are a wonderful mix of old school techniques. It also never forgets the human drama at its very core.

THE BABADOOK is incredibly effective because it puts its audience in a truly gripping emotional stronghold. That... and it's scary as shit.
(Brian Kelley)



BLIND

2014, dir. Eskil Vogt, 96 min., Norway



This debut gem from Eskil Vogt follows Ingrid who, having recently lost her sight, exists only in her apartment with her thoughts as a means of escape...

Ingrid has recently lost her sight. She lives with her architect husband Morten in a beautiful apartment building, which she has trapped herself inside. Refusing to step outside, her only connections to the outside world are the dreams and fantasies with which she fills her days. These thoughts soon threaten to overthrow the comfortable cage Ingrid has put herself in and force her to look deeper inside herself for an answer for her problems.

Like VANISHING WAVES before it, BLIND is a genre-defying attempt to harmonise the internal and the external. On one hand, Ingrid (expertly played by Ellen Dorrit Petersen) is a highly isolated character. Paranoid at times while highly elusive at others, and yet her astute understanding of the world around her acts as continuous commentary on what the audience sees, and creates a sense of

engagement which many other films lack. Add to this mix the entirely plausible characters which populate the world around her, and what you get is a smart and engaging genre film which will appeal to anyone seeking something beyond the norm.

BLIND is a visual poem, a clever construct which is visually stunning and emotionally complex. Debut helmer Eskil Vogt creates a multi-layered environment in which nothing is what it seems. The deeper Ingrid delves into her own thoughts, the more engaging and three-dimensional a visual world the audience encounters. Full of funny visual gags and hard-hitting emotional truths, BLIND is a film like no other; it taunts whilst it teases and amuses while it challenges.

See it, debate it and fall in love with it. (Evrim Ersoy)

Guests in Attendance

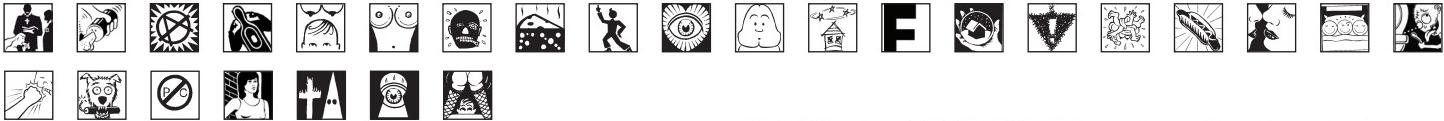
Steffen Haars & Flip Van der Kuil (Co-writers, Co-directors, Actors)

US Premiere



BROS BEFORE HOS

2013, dir. Steffen Haars & Flip Van der Kuil, 88 min., Netherlands



A unashamedly offensive bromance from the killer comedy team behind NEW KIDS TURBO and NEW KIDS NITRO.

Max (Tim Haars) and Jules (Daniël Arends) are brothers from different mothers. Max and Jules make a promise to each other at a young age: never let a woman split them apart. Over time, the brothers grow from naive kids to irresponsible adults. Jules manages a grocery store while Max works in a video store. When they aren't working, the pair revel in endless nights of drunken hook-ups and sexist games. One fateful day, Max meets Anna (Sylvia Hoecks), the woman of his dreams. Jules quickly hooks up with her, which sparks a war between the brothers over the affection of this special woman.

Steffen Haars and Flip van der Kuil are Fantastic Fest fixtures. The deadly directing duo are the sick minds behind festival favorites NEW

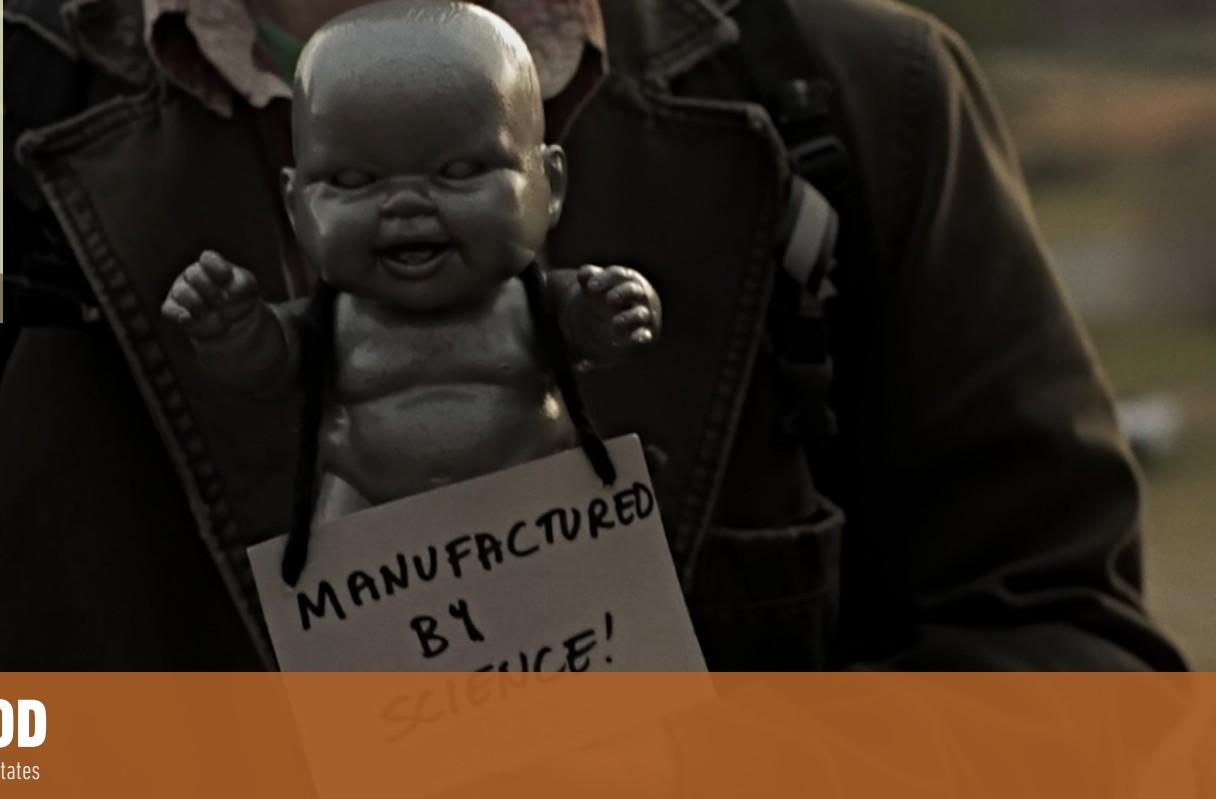
KIDS TURBO and NEW KIDS NITRO. After taking the prize for best directors in the 2011 Gutbuster Comedy Features category, Haars and van der Kull return to Austin with their sickest comedy to date: BROs BEFORE HOs.

Here, the directors apply their politically incorrect style of humor to an unexpected format: the bromance. Although the format is different from NEW KIDS and the production values are arguably better, the humor has arguably gotten more aggro and offensive. No subject is taboo; race, sex, and disability are prime targets for the comedic onslaught. BROs BEFORE HOs is packed with enough explosively offensive humor to make the NEW KIDS films seem restrained. Haars and van der Kuil have made their biggest and slickest movie to date while also managing to raise the comedic bar. (Rodney Perkins)

Guests in Attendance

Billy Senese (Writer, Director, Executive Producer), Erika Senese (Executive Producer), Jonathan Rogers (Editor, Producer), Jennifer Spriggs (Producer)

Texas Premiere



CLOSER TO GOD

2014, dir. Billy Senese, 81 min., United States



Dr Victor Reed finds himself in the middle of an ethical, legal and religious storm after conducting the first successful human cloning in this fiercely intelligent indie thriller.

Dr Victor Reed has accomplished what many thought impossible, what many more thought criminal, and what still more thought deeply sinful and outside the proper scope of man: He has created another human being. Or, more accurately—though who really cares about accuracy in this world of 24 hour news cycles—he has cloned another human being. He has done so in secret, fearing the response that may follow if news were to leak out prematurely and without careful management. And when that does happen, the response is exactly what he wanted to avoid.

After a string of acclaimed short films, director Billy Senese steps into the feature world with a fiercely intelligent scientific thriller loaded with big ideas and challenging issues, fully expecting that audiences

will keep up. While it may be too soon to call it a movement, Senese's approach puts him in good company with recent efforts such as Zack Parker's PROXY and Eron Sheean's ERRORS OF THE HUMAN BODY as—if not a wave then at least a ripple—of filmmakers blurring genre conventions to challenge the increasingly murky and conflicted ethics of our polarized age.

Like the films mentioned above, the great strength of Senese's work here lies in the fact that the fiction of his tale is not the science itself (which is perfectly plausible), while the interest is not showing off fancy technological innovations but in exploring how our current technological abilities impact—for lack of a better word—our souls. (Todd Brown)

Guests in Attendance

Nacho Vigalondo (Writer, Director),
Nahikari Ipiña (Producer)

World Premiere



CONFETTI OF THE MIND - THE SHORT FILMS OF NACHO VIGALONDO

2014, dir. Nacho Vigalondo, 57 min., Spain



Fantastic Fest hero and mascot Nacho Vigalondo returns to present the definitive collection of his short films.

Alamo Drafthouse's favorite son and the unofficial mascot for Fantastic Fest, Nacho Vigalondo blew the indie world away in 2008 with his astonishing debut feature *TIMECRIMES* before following up with *EXTRATERRESTRIAL* (2011) and *OPEN WINDOWS* (2014). But the startling originality in these films didn't come from nowhere; Nacho had already written, directed, produced and acted in a robust body of short films, including 2003's Academy Award®-nominated short film *7:35 IN THE MORNING*.

Vigalondo is a force of pure, joyous creativity, and a rare master in the art of having fun. His wild, spastic approach to life is evident in all of his work; even when his protagonists are committing desperate acts of self-destruction, there's still a terminally infectious innocence and vibrance to everything he does. It's the reason why we fell in love with

him in the first place, and the reason why his presence has become such an important part of the festival.

Drafthouse Films is pleased to present *CONFETTI OF THE MIND*, the definitive compilation of Nacho's most brilliant and unforgettable shorts, collected for the first time and personally curated by Nacho and his longtime partner-in-crime Nahikari Ipiña. Featuring such favorites as *CHOQUE*, *SUNDAY*, *MARISA*, and *CARLOTA*, as well as a fresh introduction and thoughts by the man himself, this is not to be missed. Confetti is not optional. (James Shapiro/Zack Carlson)



THE CREEPING GARDEN

2014, dir. Tim Grabham and Jasper Sharp, 81 min., United Kingdom



The slime mould: a form of microbial life with behavior somewhere between plant and animal and capable of primitive intelligence. Unusual? Yes, and just wait until you meet the people who study them...

Who says you need a work of fiction to take you to the far reaches of space to explore the unusual, beautiful and strange? Too often, we forget that world around us is positively littered with the odd and the alien. Now directors Jasper Sharp and Tim Grabham present their gorgeously photographed documentary THE CREEPING GARDEN to remind us.

Enter the world of the slime mould, a microbial life form that exists in thousands of species all around us but is seldom acknowledged or studied. Yes, the faint of heart will be warned off by their very name, and yes, they can be rather slimy. But viewed in time lapse macro photography—as they are throughout the film—these are weirdly alien and beautiful structures, pulsating with life as they form patterns and

overcome obstacles with what scientists believe are signs of primitive intelligence.

And as compelling (read: odd) as the moulds themselves are, they are nothing compared to the people who have built their lives around them. Sharp and Grabham take a sort of Errol Morris approach to their subjects—scientists, artists and amateur enthusiasts—leaving them free to wax poetic about their most unusual obsession, and leading the viewer to conclude that perhaps some of the humans around us are every bit as alien as the things that grow unseen in the dark. And perhaps the world is a better (and much more interesting) place because of it. (Todd Brown)

Guests in Attendance

Jonas Govaerts (Director), Maarten Janssens (Editor)

US Premiere



CUB

2014, dir. Jonas Govaerts, 85 min., Belgium



A boy scout troop goes on a camping trip that they will never forget in this brutal, uncompromising horror film.

Sam (Maurice Luijten) scrambles to meet his boy scout troop for their yearly camping trip. After everyone has arrived and things settle down, troop leaders Chris and Peter warn the kids that an intruder—a feral boy named Kai—has been seen lurking around the campsite. The story of Kai is just a tactic to frighten the kids and add some mystery to the outing. Upon arrival at the camp site—which is plagued by some obnoxious locals—Sam sees and hears things that make him believe that Kai is real. No one believes Sam, but the brutal reality behind myth of Kai soon becomes apparent to all of the disbelieving cubs.

Belgian director Jonas Govaerts is mainly known for his short films and television work. With his feature-length debut CUB, Govaerts establishes himself as one of the most promising talents in genre cinema. He and co-writer Roel Mondelaers merge two seemingly incompatible concepts—boy scout adventure and extreme horror—to

create a film that enthusiastically embraces genre conventions while expanding them into interesting new directions.

The key to CUB's success is an engaging and logical script, which boasts fleshed out characters, a strong narrative arc, an element of black humor and some rather clever visual and auditory genre references. All of these elements add up to what is unquestionably one of the best horror movies of 2014. (Rodney Perkins)

Guests in Attendance

Dario Russo (Writer, Director), David Ashby (Writer, Actor), Amanda Simons & Sean-James Murphy (Actors)

World Premiere



DANGER 5: SERIES 2

2014, dir. Dario Russo, 75 min., Australia



When Adolf Hitler surfaces posing as a 1980s high school student, there can be only one response! The crack team of Danger 5 are pressed back into service to eliminate the Nazi threat once and for all!

Tucker. Claire. Jackson. Ilsa. Pierre. Their names have gone down in history as the brave heroes of Danger 5, the international team of super soldiers who would let nothing deter them in their mission to eliminate Adolf Hitler and his plans for global domination. Subterranean monkey people couldn't stop them. Giant robots couldn't stop them. Not even rocket launcher-wielding dinosaurs could stop them. For these were truly heroic heroes and their mission ended only with the end of Hitler.

But wait!... Could Hitler's death have been a ruse? A clever diversion? Is it possible that the Nazi leader escaped alive only to lurk in hiding, awaiting his chance to return? And what if that chance comes now? In the 1980s? In high school? Yes, it's time for Danger 5 to dust off their books and head back to class.

Plays with A TOWN CALLED PANIC: THE CHRISTMAS LOG

2014, dir. Vincent Patar & Stéphane Aubier, 26 min., France.

Our most highly anticipated addition to that time-honored tradition known as the weirdo Christmas special



Fantastic Fest was proud to bring the first series of Dario Russo and David Ashby's award-winning Australian comedy to American audiences for the first time as part of our 2012 edition, and now we're thrilled to host the world premiere of the first three episodes of series two! Don't call it a parody, DANGER 5: SERIES 2 is a glorious celebration, a loving mash-up of classic adventure tropes with B-grade science fiction and - in this new series - a dash of John Hughes. Because let's face it: That jerk who beat you up in high school? That was totally Adolf Hitler, right? (Todd Brown)

North American Premiere



DARKNESS BY DAY

2013, dir. Martín Desalvo, 76 min., Argentina



Things are a bit off in Virginia's tiny village. Something dark is coming her way. And now she's left alone with her sick cousin, unaware of the dangers around her.

In an old house in a tiny village, Virginia is left alone after her father leaves to check on his ill niece. That is, until her cousin Anabel, who also seems to be under the weather, is brought and left with her. Thankful for another person to talk to, Virginia makes every effort to keep Anabel comfortable and to bond with her. Anabel sleeps most of the day, and at night can be found wandering the woods alone. The radio reports a rabies outbreak in the remote region of Argentina where the women are holed up. In this perpetual shadow of impending doom, Virginia and her cousin are left to face the darkness of things to come.

DARKNESS BY DAY is a subtle film, quietly moving towards some unknown horror and never letting up on its atmosphere of isolation and utter dread. Every bump and gust of wind gets under the skin.

Glimpses of some frightening future become far more shocking than any hidden creature could ever be.

Director Martín De Salvo has made a masterful horror film, but is ultimately more interested in the personal drama between the two women, exploring their spoken (and unspoken) history. Fortunately, actresses Mora Recalde and Romina Paula, who carry most of their film on their shoulders, are more than up to the task. It's a beautiful exploration of that feeling of not-quite-right, and it exists in a time and place where things are on the brink of a secret best left unspoiled. (Brian Kelley)

Guests in Attendance

Tommy Wirkola (Co-writer, Director)

Texas Premiere



DEAD SNOW 2: RED VS DEAD

2014, dir. Tommy Wirkola, 100 min., Norway/Iceland



Lone survivor Martin must enlist help from America to battle Colonel Herzog and his horde in this wild sequel to the original Norwegian Nazi zombie film.

Picking up right where the first film left off, Martin narrowly escapes Colonel Herzog and his horde of Nazi zombies, losing his arm in the process. But Martin's troubles are just beginning. When he wakes up in the hospital, the police believe that he was the one who killed everyone at the cabin. Not only that, but the doctors have accidentally reattached the wrong limb, giving him Herzog's arm instead of his own. Martin goes on the run with both the police and the Nazis after him, while Herzog's arm tries to kill everyone he meets.

But the Nazis have bigger plans and Martin must find a way to defeat them. When a child turns him on to the Zombie Squad, a group of professional zombie hunters from America, Martin enlists their help to stop Herzog. The Americans fly to Norway to fight alongside Martin in the ultimate showdown of man vs. Nazi zombie.

With nods to classic horror films like *EVIL DEAD 2*, *DEAD SNOW 2* is exactly what you want from a movie about Nazi zombies. It's consistently funny and never takes itself too seriously. Full of cheese and ridiculousness, this is a completely over-the-top blood-soaked carnival of craziness.(Luke Mullen)

US Premiere



THE DUKE OF BURGUNDY

2014, dir. Peter Strickland, 104 min., United Kingdom



Peter Strickland's (*BERBERIAN SOUND STUDIO*) dark melodrama follows the impassioned sexual relationship between two women. If *BERBERIAN* was Strickland's aural roller-coaster ride, *BURGUNDY* is definitely his visual feast.

Peter Strickland's (*BERBERIAN SOUND STUDIO*) dark melodrama follows the impassioned sexual relationship between two women. If *BERBERIAN* was Strickland's aural roller-coaster ride, *BURGUNDY* is definitely his visual feast.

Chiara D'Anna stars as a aspiring lepidopterist, someone who studies moths (I looked it up for you). She has some interesting sexual desires that her lover is more than happy to satisfy. But as her thirst grows, it creates a strain on her relationship. To reveal more would ultimately spoil what is a lush study of relationships and the idea of dominance. The film plays out like a visual poem of quiet beautiful moments with intensely dark relationship exploration... and lots of lesbian sex.

Your preconceptions will bias your perceptions as you witness what people will do for the ones they love. The film takes place almost in an alternate reality where time period and location are indeterminate yet strangely familiar. It's a meditative film, yes, but it's also remarkably intense and will probably teach you a lot about relationships, tips for Birthday gifts and exactly what a human toilet is. (Greg MacLennan)

Guests in Attendance

Matthew Salton (Writer, Director)

World Premiere



DWARVES KINGDOM

2014, dir. Matthew Salton, 80 min., United States



Some have called The Kingdom of Little People the most offensive theme park in the world. DWARVES KINGDOM takes us inside to meet its performer residents.

A quick Google search will reveal several websites calling The Kingdom of Little People one of the world's "most offensive" theme parks. The park, located in China, is home to over a hundred performers, all of whom have dwarfism and put on elaborate shows for snapshot-happy tourists. Director Matthew Salton takes his cameras to China to meet with the people living here, as well as with the park's creator and manager, to get a real feel about how those that actually rely on the park for their livelihood feel about the potentially exploitative attraction.

DWARVES KINGDOM takes us inside a rare spot, one most people will only ever gawk at on internet lists, and puts real human faces to a place that is almost hard to believe exists. One resident is very aware of the Kingdom's potential to be seen as a human zoo while its CEO,

talking through a smarmy smile, insists his business is based solely on philanthropy. While we can all understand the curious draw of little people, it's hard not to be fascinated by a place built just to allow people to come watch. DWARVES KINGDOM is touching, sometimes funny and—just the way we like them at Fantastic Fest—frequently uncomfortable. (Brian Kelley)

Guests in Attendance

Adam Brooks & Matthew Kennedy
(Co-writers, Co-directors),
Tristan Risk (Actor)

US Premiere



THE EDITOR

2014, dir. Adam Brooks and Matthew Kennedy , 102 min., Canada



A one-handed film editor finds himself the prime suspect after a series of violent murders start happening around him in this knowing tribute to giallo from the crazy minds at Astron-6!

Rey Ciso (Adam Brooks) was once the greatest editor of his time, but a freak accident has left him with four wooden fingers, and he now spends his days working on cheap and lurid pulp films. When the cast and crew of his most recent project start turning up dead, Rey becomes the prime suspect and can only rely on himself to prove his innocence. Unfortunately, even Rey is not sure whether he's the killer or not...

From the fantastic team behind FATHER'S DAY and MANBORG now comes perhaps the most loving tribute to giallo films of the 1970s. THE EDITOR is a distillation of the best and the most sublimely ridiculous bits of the genre in one hilarious, visually stunning, politically incorrect and violent whole. It's packed with genre favorite actors including Udo Kier, Laurence Harvey, Tristian Risk and Paz De La Huerta.

THE EDITOR is an unbelievably heartfelt satire of the giallos of the 1970s. From the exquisite period look to the extraordinary attention paid to characters, the film serves as both love letter and delicate ridicule.

Helping to complete the experience is a stunning score put together by some very talented composers as well as one or two maestros of the original period. The soundtrack is a glorious, over-the-top accomplishment which serves to highlight the action like no other.

Let us also not forget the gross, brilliant murder sequences which comprise the backbone of any giallo; long, drawn-out affairs always predisposed towards the ridiculous. THE EDITOR does not disappoint with its choice of weaponry or inventiveness.

From its opening shot until the gloriously demented finale, THE EDITOR is one mad ride that no festival-goer will want to miss! (Evrin Ersoy)

Guests in Attendance

Mark Hartley (Writer, Director)

US Premiere



ELECTRIC BOOGALOO: THE WILD, UNTOLD STORY OF CANNON FILMS

2014, dir. Mark Hartley, 107 min., Australia



Mark Hartley brings his singular documentary style to the story of Menahem Golan and Yoram Globus, the trailblazers behind exploitation powerhouse studio Cannon Films.

Cousins Menahem Golan and Yoram Globus helped to create the modern Israeli film industry with titles such as OPERATION THUNDERBOLT and LEMON POPSICLE (later remade as THE LAST AMERICAN VIRGIN). During the '80s, Golan and Globus set up shop in Hollywood by purchasing The Cannon Group. Dismal titles such as THE APPLE quickly gained Cannon Group a reputation as purveyors of rotten movies. Despite the criticism, the pair kept pushing forward. The persistence paid off when Cannon released BREAKIN', which was rushed through production in order to beat its East Coast rival BEAT STREET. Bolstered by that film's success, Golan and Globus went on to produce a stunningly eclectic array of films, ranging from straight-up genre (INVASION USA; DEATH WISH 3; LIFEFORCE) to more

esteemed fare (KING LEAR; BARFLY; LOVE STREAMS). A combination of commercial misfires and poorly executed business moves in the '90s led to the company's collapse, but the Cannon legacy remains strong in the hearts of many fans.

As demonstrated by NOT QUITE HOLLYWOOD and MACHETE MAIDENS UNLEASHED, Mark Hartley has one of the most interesting and identifiable styles of any documentary filmmaker currently in the business. ELECTRIC BOOGALOO: THE WILD UNTOLD STORY OF CANNON FILMS further demonstrates this point. Harley expertly weaves together clips from Cannon's back catalog with an impressive array of interviews with Cannon players such as Albert Pyun, Boaz Davidson, Cassandra Peterson (Elvira), Bo Derek and Michael Dudikoff. The result is a whiplash-inducing ride through decades of exploitation cinema and high-rolling business deals. ELECTRIC BOOGALOO is an exciting and irreverent homage to a pair of the greatest businessmen that the film world has ever known. (Rodney Perkins)

Guests in Attendance

Joe Lynch (Co-writer, Director), Ricky Budhani (Executive Producer), Adam Ripp, Luke Rivett, Andrew Pfeffer, Brett Hedblom (Producers)

World Premiere



EVERLY

2014, dir. Joe Lynch, 92 min., United States



Salma Hayek stars as a tough yet vulnerable woman who must fight her way through a gauntlet of assassins in this fist-pumping action thriller.

It's Christmas time, but all is not well in the world of Everly (Salma Hayek). A call girl by trade, Everly has turned against her gangster boss Taiko (Hiroyuki Watanabe) and become a police informant. In response, Taiko has put out a hit on Everly and her family. Soon, every criminal in town wants to cash in. Everly's survival instincts quickly kick in as she matches wits and firepower with Taiko and a seemingly endless stream of killers.

Joe Lynch is best known as the director of films such as *WRONG TURN 2* and *KNIGHTS OF BADASSDOM*. With *EVERLY*, Lynch—working from a screenplay by Yale Hannon—sets off in a very different direction from his prior works. Displaying a diverse array of influences—particularly the cinema of Takashi Miike—he delivers a stylish pulpy action film with a massive body count and a whole lot of black humor. *EVERLY*

mostly takes place within the confines of the titular character's apartment but the film never seems constrained by physical space. Instead, it unfolds at a relentless pace as Lynch unleashes surprise after violent surprise upon the viewer.

Salma Hayek dominates the screen with an intense physical performance that makes one wonder why she isn't cast as a lead in more action movies. In addition to meeting the physical demands of the role, Hayek brings serious pathos and sympathy to the film's heroine. *EVERLY* is a furious dose of fist-pumping action that will leave the audience cheering. (Rodney Perkins)

Guests in Attendance

Jason Banker (Co-writer, Director, Producer, Editor, DP), Amy Everson (Co-writer, Actor), Kentucker Audley, Roxanne Knouse (Actors)

World Premiere



FELT

2014, dir. Jason Banker, 79 min., United States



A young artist loses herself in an unpredictable alter ego while attempting to cope with past trauma in this gripping sophomore effort from the creator of TOAD ROAD.

Amy is coming unglued. A young woman working a nothing job to finance her artistic endeavors, she has been plagued by nightmares for god knows how long; vivid and horrible things that plunge her into past trauma. Her only outlet is the increasingly outrageous artistic project and alter egos that may very well isolate Amy from her few remaining friends, but at least they also provide some distance from the pain. Then Amy meets Kenny, who's kind and gentle and understanding, and for a moment, it appears as though life could get better.

A gifted cinematographer who has shot for Jonathan Caouette and Adrian Grenier, Jason Banker burst onto the director scene in 2012 with his debut feature TOAD ROAD. It was immediately obvious that

Banker was a unique voice. Heavily employing documentary and improvisational techniques, Banker's work defies easy categorization on many levels, resisting easy genre and style labels. In another time, he may have been tempted to sign on with the Dogme 95 crew by Banker's work is more cinematic than Von Trier's protest movement, with which it shares an emphasis on capturing the truth and essence of the characters and story.

With FELT, Banker proves that TOAD ROAD was no fluke. Banker maintains his fluid balance between intensely uncomfortable intimacy and cinematic flourish, drawing startlingly raw and vulnerable performances from Amy Everson—with whom he developed the story—and Kentucker Audley. We're witnessing the emergence of a major talent here, and while it's hard to say where his road will lead him, it's going to be a fascinating journey. (Todd Brown)



FORCE MAJEURE (TURIST)

2014, dir. Ruben Önslund, 118 min., Sweden



An upper middle class family's fragile existence is torn apart when a near tragedy occurs during a ski vacation and the two parents are forced confront the reality of each other's reactions.

The term "force majeure" refers to a chance occurrence that can change everything. It is a clause put into contracts that frees both parties of responsibility, an unavoidable accident or, quite simply, an act of God.

In a remote French Alps ski resort full of rich tourists, an unsuspecting Swedish family is about to come up against such an event. While sitting at lunch, they notice an avalanche beginning to roll down the side of a nearby mountain. Responding with his first instinct, Tomas, the father of the group, flees the table, leaving his wife and children to fend for themselves. After assessing that no bodily damage has been done, the family tries to go on enjoying their holiday, but it's not long before they are having awkward dinner conversations with strangers and strained interactions about the way they separately perceive how events played out.

Coupling intelligence with aesthetics, director Ruben Önslund presents a biting satire of masculinity. Peppered with surrealist sequences, the atmospheric film uses the imposing landscape to build images of a white abyss that one can lose themself in, while the blasting Vivaldi score is reminiscent of the most powerful sequences in films like Lars von Trier's MELANCHOLIA.

While not strictly a genre movie, FORCE MAJEURE deals with something much more real and horrifying. Önslund, who has made a career for himself out of cinematic morality tales, applies his scathing wit to these scenarios and creates a kind of psychological nightmare for his characters, one in which the humor and pain of their world's unraveling is so palpable that it is cringe inducing to watch, but the results are far too relatable to look away. Complex, powerful, hilarious and unsettling, FORCE MAJEURE is one of those films that is just simply too fantastic to ignore. (Michael Lerman)

North American Premiere



FREE FALL

2014, dir. György Pálfi, 89 min., Hungary



The director of TAXIDERMIA returns with seven stories of the mundanely bizarre.

There is quite simply nobody on the face of the planet who makes movies like Hungary's György Pálfi. Not even close. After a forced foray into low budget experimental films following the collapse of the Hungarian funding system shortly following the release of his absolutely astounding TAXIDERMIA (not the film's fault, it should be said), he returns to his signature style with the fabulous FREE FALL.

His new feature blends a resolute sense of dry realism with a gift for bizarre imagery and a strikingly dry sense of humor to craft a wickedly wry satire of life in the modern age. Our guide throughout is an elderly woman, so nattered at by her demanding husband that she throws herself from the roof of their apartment complex. She doesn't die, of course, because old Eastern European women are indestructible and faced with this incontrovertible fact there is nothing left for her to do

but make her way back to her home (and irritating husband) while glimpsing snapshots of her neighbors' lives as she passes.

A winner of multiple awards at the prestigious Karlovy Vary festival—including Best Director for Pálfi—we won't deprive you of the pleasure that comes from discovering the individual stories within FREE FALL for yourself, but know this: This film contains at least two of the most outrageous sequences you will experience in the entire festival, and is shot through with images that you will never, ever be able to unsee. Strap yourself in for something weird and wonderful. (Todd Brown)

Guests in Attendance

Conor McMahon (Director)

World Premiere



FROM THE DARK

2015, dir. Conor McMahon, 90 min., Ireland



Mark and Sarah are trapped, darkness is falling and the creature outside only attacks by night in this fast-paced Irish horror film.

Mark and Sarah are travelling into the Irish countryside on holiday. When Mark's overconfident navigation turns them down a muddy road, they become stranded. Inside the closest house, Mark finds a disoriented farmer alone in the darkness and promises to get help. Bringing Sarah back with him, Mark unknowingly traps them once again.

After the farmer attacks Mark and jumps out the window of his own home, the two realize that the countryside isn't exactly their cup of tea. However, this is just the beginning of their ordeal. As night approaches, they're stuck in the unfamiliar house with an inexplicable lighting problem, and outside is a creature that revels in the dark.

Plays with **BON APPÉTIT**

2014, dir. Christopher Todd, 8 min., US.

A distinguished chef stows himself away in the privacy of his own home to explore his dark culinary desires.



FROM THE DARK is the latest film from Irish director Conor McMahon and it continues the trend of clever horror trickling out of that country. Here, he trades in the comedy of STITCHES for terror in an exercise in economic horror, by isolating the creature feature to an attack that takes place in one house over the course of a single night. Mark and Sarah are believably average people thrown into a relentlessly horrific situation, and they must struggle to survive. With light as their only weapon against the creature, McMahon continuously surprises with his creative situations, constantly taking salvation away from Mark and Sarah just when they need it most. With every shadow a threat and a long night ahead, get ready to enjoy watching two people go through sheer hell. (Brian Kelley)

World Premiere



FUTURE SHOCK! THE STORY OF 2000AD

2014, dir. Paul Goodwin, 100 min., United Kingdom



The anarchic and unruly history of 2000AD, the galaxy's greatest comic.

FUTURE SHOCK! tells the story of 2000AD, a UK science fiction comics anthology that came to change the face of the industry. First published in 1977 to cash in on the success of STAR WARS, 2000AD proved wildly popular with readers, but quickly forged its own distinct identity light years away from the clear-cut heroes and villains of George Lucas' space operatics. The comic was violent, edgy, anti-authoritarian, blackly funny and above all, idiosyncratically British. Not only did it introduce seminal creators such as Alan Moore and Grant Morrison, but it also had a profound influence on pop culture at large, with such cult cinema hits as ROBOCOP and HARDWARE paying overt homage to it soon after its initial publication.

The comprehensive documentary account of how the comic came to be, how it survived for 36 years, and how it continues to be an innovator and game-changer, FUTURE SHOCK! offers an illuminating overview

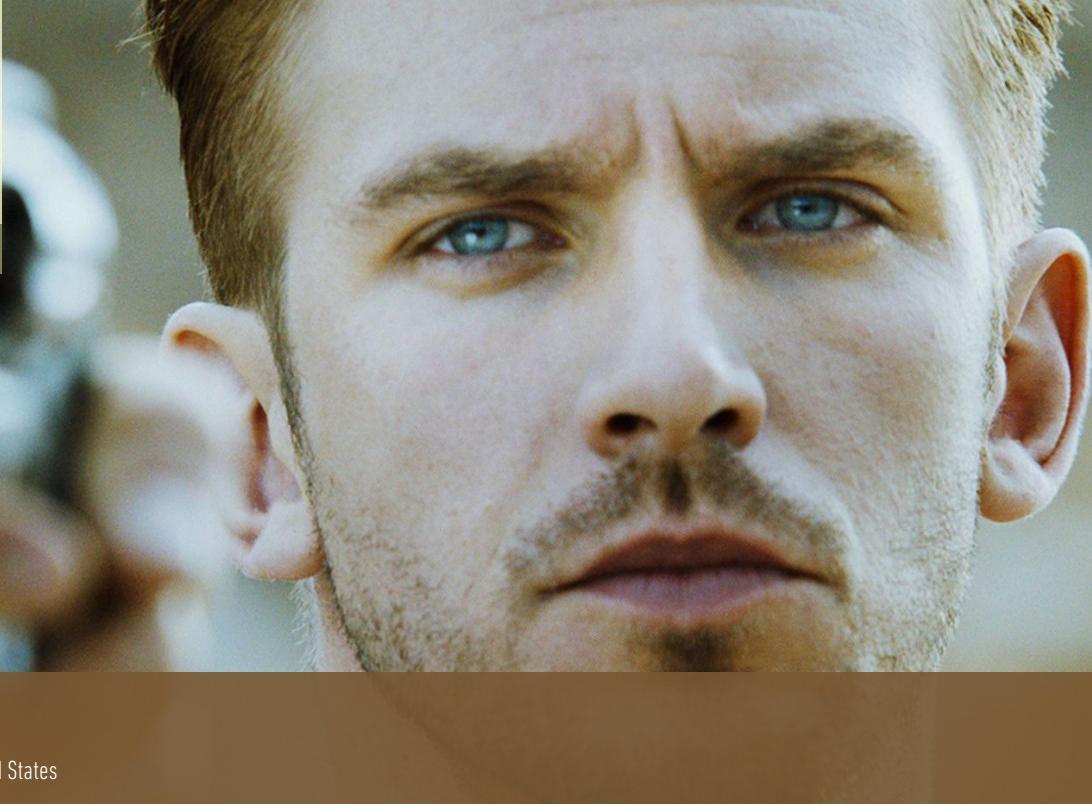
of the magazine's history. It's a warts-and-all look at the various highs and lows, a peek inside the creative process of some of its most notable creators, and a funny, moving and passionate chronicle of how a disparate band of talented eccentrics came together to create something both visionary and extraordinary.

Featuring interviews with legendary fan favorites such as Neil Gaiman and Grant Morrison, plus dynamic visual sequences that pay tribute to the groundbreaking artwork published in the comic throughout the years, this is the exhaustive final word on 2000AD. The scrappy upstart that is all too often overlooked amongst the constant waves of Marvel/DC corporate hype, 2000AD is more vital than either of them - independent, cutting edge and still punk after all these years. FUTURE SHOCK! aims to finally give the comic its due. (Rodney Perkins)

Guests in Attendance

Adam Wingard (Director), Simon Barrett (Writer)

Special Screening



THE GUEST

2014, dir. Adam Wingard, 99 min., United States



Looks are definitely deceiving when a dashing soldier with a propensity for violence moves in with a grieving family in this fun-as-hell, Carpenter-esque action thriller.

A family grieves over the loss of their soldier son Caleb. A soldier named David (Dan Stevens of DOWNTON ABBEY fame) arrives on the doorstep. He's strikingly handsome, incredibly polite and, most importantly, on a mission given to him by Caleb before he died. Integrating himself into their lives, he helps console Caleb's mother, teaches Caleb's brother Luke how to stand up to bullies, and is the keg-toting savior at a party that Caleb's dubious sister Anna is attending. Anna's rising skepticism soon proves to be well-founded. David, as it turns out, has finely tuned skills that include more than impeccable table manners, and his proclivity for violence soon leaves the bodies piling up.

THE GUEST is the kind of movie that turns young, future Fantastic Fest fans into genre-loving fiends. Expertly written by Simon Barrett and directed by Adam Wingard (the team behind genre-fan favorite YOU'RE NEXT as well as A HORRIBLE WAY TO DIE), it's an action thriller that's as smart as it is fun, recalling a time when it was totally fine to just have a damn good night at the movies, yet still leave with something to ponder. Stevens is born for this role, and his split-second shifts from god-sculpted gentleman to callous killer lead to a constant string of crowd-pleasing moments. It's equal parts action, horror, comedy and thriller; a perfect blend of every type of movie we love. (Brian Kelley)

US Premiere



HAEMOO

2013, dir. Shim Sung-bo, 111 min., South Korea



A gripping maritime thriller from director Shim Sung-Bo and producer/co-writer Bong Joon-Ho.

Kang (Kim Yoon-Seok) is the captain of large fishing vessel. The boat's owner wants to sell it, which would put Kang and his crew, including a young man named Dong-sik (K-pop star Yu-Chun Park), out of work. Kang can't afford to buy the boat, but he can't afford to lose it either. In this desperate time, Kang is offered a way out: the highly dangerous job of picking up a group of illegal Chinese-Korean immigrants and bringing them back to Korea. Kang and his crew accept the challenge. Of course, nothing goes as planned.

Based on a stage play inspired by true events, HAEMOO is an intense journey on a disastrous boat ride. Shim Sung-Bo is known as the screenwriter behind excellent films such as MEMORIES OF MURDER. With his directorial debut HAEMOO, he teams up with long-time collaborator Bong Joon-Ho to create a powerful character-driven work that is equal parts drama and thriller.

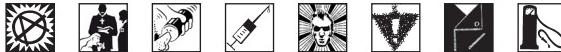
Given their history of collaboration, it is no surprise that Shim Sung-bo's directorial debut bears many similarities to the films of Bong Joon-Ho. The comparisons are particularly apt when it comes to HAEMOO's rich, complicated tone. HAEMOO effortlessly moves from black humor to dead serious drama to sharp sudden shocks, often within the same scene. In addition to the tonal complexity, HAEMOO is preface with a moral ambiguity that brings the narrative closer to reality than typical black-and-white cinematic narratives. As the characters navigate the treacherous seas, they also face various challenges that reach beyond the boundaries of their individual morality and ethics. (Rodney Perkins)

US Premiere



HARDKOR DISCO

2014, dir. Krzysztof Skonieczny, 87 min., Poland



A misanthropic young man plunges into an intense relationship with the daughter of the couple he means to kill.

Marcin has murder on his mind. Not mindless violence nor a random strike, but coldly calculated and narrowly targeted murder. He arrives in Warsaw with eyes only for his intended victims, but when fate drops their daughter in his path instead, what begins as an opportunistic means to access his would-be victims becomes something far more complex.

With an approach that echoes the early work of Toshiaki Toyoda—think the Japanese auteur’s angry youth film *PORNO STAR*—Polish debutante Krzysztof Skonieczny delivers a visually striking and unsettling portrait of angry youth in *HARDKOR DISCO*. Skonieczny adamantly refuses to explain to his audience why Marcin is so focused on killing this particular couple, instead employing a remarkably soulful performance from leading man Marcin Kowalczyk

to allow Marcin to reflect the angers and fears of the audience. It’s an unsettling choice, one that casts Marcin as something raw and primal and completely separate from the regular rules of cause and effect.

Skonieczny is one of a new wave of European directors, a hugely talented pool of youth who exist seemingly in the intersection of old traditions and the new reality of a globalized world. It’s a position forcing them to create a new language of their own, and what we’re seeing here are the first steps down that path. While it’s not clear yet where that path may ultimately lead, it’s going to be a fascinating trip. (Todd Brown)

Guests in Attendance

Manuel Facal (Director),
Joaquín Tome (Actor),
Maximiliano Contenti (Editor)

World Premiere



HIGH FIVE (RELOCOS Y REPASADOS)

2013, dir. Manuel Facal, 98 min., Uruguay



It's a stoner comedy from Uruguay. What else do you need to know?

Stoner pals Elias (Joaquín Tome) and Andres (Santiago Quintans) are on the verge of graduating from college. The only thing standing in their way is final exams. Their plans to get serious about studying are diverted after Elias discovers a cache of five illegal drugs: ecstasy, marijuana, LSD, cocaine and ketamine. Instead of reporting the dope to the police, Andres has another idea. He convinces Martin and three other friends (Luciano Demarco, Micaela Psinisnuc and Nicolás Furtado) to each take one of the drugs and see what happens. Like their study plans, their leisurely drug experiment goes up in smoke. Andres gets word that his girlfriend's grandmother dies. While high out of his mind on LSD, Andres must figure out how to deal with this sudden tragedy as well as prepare for final exams.

Manuel Facal wrote and directed the frenetic low-budget zombie films ACHURAS and ACHURAS 2, both of which have developed a

cult following throughout Uruguay and Latin America. HIGH FIVE represents a giant step in Facal's directorial career. The film boasts the same frenetic pacing and gonzo humor as the ACHURAS films, but with bigger production values and a larger scope. HIGH FIVE is like the 21st century equivalent of Cheech and Chong delivered with a high-energy punk rock attitude. (Rodney Perkins)

Austin Premiere



HORNS

2014, dir. Alexandre Aja, 120 min., United States



Daniel Radcliffe stars as Ig, who after being accused of murdering his girlfriend, awakens one morning to discover new powers and devil horns growing from his head. Adapted by Alexandre Aja (HIGH TENSION; PIRANHA) from Joe Hill's novel.

In the opening scene, Ig (Radcliffe) foreshadows, "When you go through Hell, the only way out is to walk deeper through the fire." Since he's been unanimously accused of raping and murdering his longtime girlfriend Marren (Juno Temple, seemingly named from the EXORCIST priest), Ig can only wonder how much deeper into the fire he can go. He wakes up one morning with horns growing from his head and strange new powers, including the ability to have anyone tell him their darkest truths ("I've never been with a gigaboo before," a neighbor says). Ig also has the skill to make them act on these desires. He's initially appalled by this development, but the opportunity to use these powers to find out the truth in Marren's death is a dance with the devil that's too good to pass up.

HORNS skillfully navigates several genres and themes: fantasy, religious drama, detective mystery, and it takes the basic structure one sees in superhero origin stories. Aja does a strong job combining all of this, but the heart and backbone of HORNS is a love story. Ig is hellbent on finding who murdered the love of his life while his community is out to lynch him for the very crime that destroyed him. Many flashbacks are given to Ig and Marren, which scope out their entire relationship, elevating the film beyond its dark nature. She was his Garden of Eden, and that drives everything about the film.

With three superstars behind it—actor Daniel Radcliffe, director Alex Aja and novelist Joe Hill—HORNS is one of the genre event films of 2014. (James Shapiro)

Guests in Attendance

Romain Basset (Co-writer, Director),
Olivier Piasentin (Producer), Benjamin
Esparza-Shielden (Composer)

World Premiere



HORSEHEAD (FIEVRE)

2014, dir. Romain Basset, 89 min., France



A stunning exploration of a young woman's nightmares.

Jessica (Lilly-Fleur Pointeaux) is a young woman plagued by nightmares. In order to better understand her plight, she studies lucid dreaming techniques. Jessica returns home to attend her grandmother's funeral. Her mother (legendary Euro-horror stalwart Catriona MacColl) decides to hold the wake in the house and forces Jessica to sleep next door to her grandmother's body. While staying in the house, Jessica's nightmares become worse. Grotesque repeated imagery of family members begins to appear in her dreams. She decides to apply her knowledge of lucid dreaming to find the source of the horrible visions.

Romain Basset's feature-length debut is a visually stunning and highly original horror film. There are obvious precedents—Fulci and Argento immediately come to mind—but HORSEHEAD (FIEVRE) is neither an homage nor replication of a previous style. The film is structured around the contrast between everyday reality and the

horrors of nightmares. There's a compelling and clearly defined story that effortlessly switches between the real and the surreal without becoming abstract or incoherent. Totally unique and still mindful of the earlier attempts within the genre, HORSEHEAD combines a dream logic with the still logic of reality in a mindwarp which, without confusing the viewer, still serves as one hell of a trip. It's a story told clearly, working with the use of powerful imagery as well as terrific set pieces which heighten the tension and create a highly-charged environment; the sort of film whose lucid approach enchants and delights in equal measure.

HORSEHEAD is an extremely risky concept that is executed with confidence and skill. It's an amazing achievement that demands attention from the opening scene to the final frame. (Rodney Perkins)

Guests in Attendance

Ant Timpson (Executive Producer)

Special Screening



HOUSEBOUND

2013, dir. Gerard Johnstone, 107 min., New Zealand



Forced to return to her childhood on house arrest, Kylie discovers that there are more sinister forces in the old homestead than just her overbearing mother.

Kylie Bucknell's attempted robbery goes hilariously wrong, leading to her being put under house arrest and forced to return back to her old family home, under the not-particularly watchful eye of her eccentric mother. But unlike her teen years, when she could simply walk out on mom's nattering, Kylie's ankle bracelet ensures she stays in close range of mom at all times, lest she serve out her sentence in prison. But as tedious as her mother's belief in the supernatural may be, Kylie must face an even worse reality: Her mother may actually be right and that their house (which she can't legally leave), may actually be haunted.

Remember the name of Gerard Johnstone, because I guarantee you're going to be hearing a lot more from this talented Kiwi in the future. Blending wry comedy, richly drawn characters and legitimate

scares, Johnstone's *HOUSEBOUND* is one of the most impressive debut films in years. Johnstone has a rare gift for switching gears on a dime and he puts it to great use, running the audience through a gamut of emotions—pinballing from laughter to fright—in this hugely entertaining crowd-pleaser.

Regular Fantastic Fest attendees will know that the festival normally will not play any films that have previously played in Texas, and definitely not ones which have played in Austin. So why is *HOUSEBOUND* here after premiering at SXSW? Because it's fucking fantastic and we'd be idiots not to show it. That's why. (Todd Brown)

US Premiere



HYENA

2015, dir. Gerard Johnson, 112 min., United Kingdom



Crooked cop Michael must deal with machete-wielding Albanian brothers while handling pressure within his own department in this gritty crime saga from the director of TONY.

Michael is a crooked cop, his days spent policing in his own favor and working with a Turkish criminal to line his pockets with cash (in addition to the drugs he's able to bust). At night, Michael and his team enjoy the spoils of their work by drinking, getting high and living the dreary pub life. When his Turkish associate is brutally murdered by Albanian brothers, Michael must readjust his dealings to get in with the new guys in West London. With added pressure from a former colleague and friend, an internal investigation into his team and a growing attachment for a woman being bought and sold by the Albanians, Michael goes from barely treading water to sinking fast as things get increasingly, chaotically and bloody.

Those familiar with director Gerard Johnson's serial killer thriller *TONY* will recognize his nihilistic London populated with unlovable anti-heroes. His sophomore effort bathes his characters in neon and ratchets up tensions to nearly unbearable levels. The events feel like they're happening in some alternate time, removed from any hope that the quickly unfolding nightmare could ever reach a happy conclusion. Centered on a powerful performance by Peter Ferdinando as Michael and supported by a host of familiar British actors (including both of Ben Wheatley's *KILL LIST* leads), *HYENA* ranks very highly among the modern crime films coming out of the UK. (Brian Kelley)



I AM A KNIFE WITH LEGS

2014, dir. Bennett Jones, 83 min., United States



First his girlfriend dies in a suicide bombing. Then a fatwa is issued against him. And now international Europop star Bené's eclair is weird.

Hiding in an undisclosed Los Angeles apartment is international Europop star Bené (writer/director/producer/composer/editor/sound designer Bennett Jones). He's dealing with a host of problems: his girlfriend was recently killed by a suicide bomber, a fatwa has been issued against him, and his delicious looking eclair is, sadly, "weird." With only his manager Beefy to keep him company, Bené develops security strategies and disguises, writes songs and plays with his neighbor's cat as he waits for the inevitable onslaught of would-be assassins.

Seven years and hundreds of dollars in the making, I AM A KNIFE WITH LEGS is an underground cinema wonder. Utilizing random scribbled animation, multiple Adobe After-Effects freeware plugins and, most importantly, comedic timing of proportions rivaling Bené's

songwriting abilities, it lacks anything resembling a dull moment; a rare occurrence when a film is this intentionally batshit weird. Bennett Jones' fatwa against all preconceived notions of traditional narrative and filmmaking is truly impossible to describe (did I mention it's a musical?) and is a refreshing reminder that creativity is the most important ingredient in entertainment. (Brian Kelley)

Guests in Attendance

Anders Morgenthaler (Director), Marie Cecilie Gade (Producer), Julie Lind-Holm (Producer)

World Premiere



I AM HERE

2014, dir. Anders Morgenthaler, 97 min., Denmark



A powerful business executive wanders down a dark path in order to have the child she desperately needs in this shocking piece from the director of 2007's unusual animation PRINCESS.

After making his debut with the violent revenge tale *PRINCESS* in 2007, director Anders Morgenthaler is back with another tale sure to cause controversy.

Kim Basinger stars as Maria, a powerful business executive who's been desperately trying to have a child despite a string of miscarriages. When a doctor informs her that she's too old to carry a baby, Maria's world disintegrates. Refusing to accept her fate, she sets out on a journey that will see her cross paths with a junkie and some very dangerous people, and lead her to an end she never would have expected.

Marking the comeback of Kim Basinger, *I AM HERE* is provocative filmmaking from the man who shook our world with *PRINCESS* in 2007. Taking the same no-holds-barred approach as that visceral film, Morgenthaler challenges the audience's perceptions of vulnerability, power and emotional disturbance by exploring the soul of a very damaged character who still may manage to achieve her dreams. Uncompromising to the highest degree, he populates the world with losers, con-men and violent criminals whose nihilism correlates perfectly with the dead-eyed quest of our lead. Add to this some fantasy sequences which may or may not be the result of a delusional mind, and you have a highly volatile mix which is sure to spark the imagination of any audience member. The fact that Morgenthaler remains impassive and non-judgemental in the face of all that occurs only heightens the tension and the involvement of the audience.

Quiet but brutal, *I AM HERE* features incredible performances from Kim Basinger, Peter Stormare and Jordan Prentice, and will be a hot topic of discussion for anyone who sees it. (Evrin Ersoy)

Guests in Attendance

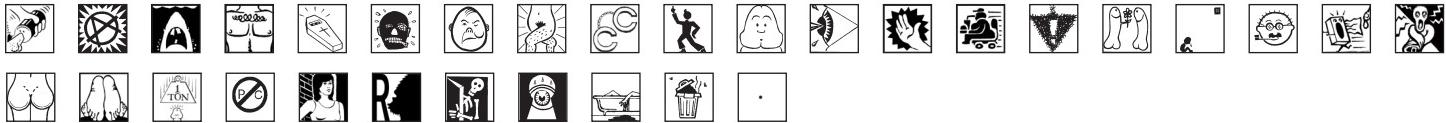
Lee Sang-woo (Writer, Director, Actor),
Pierce Conran (Producer)

World Premiere



I AM TRASH

2014, dir. Lee Sang-woo , 97 min., South Korea



Three emotionally damaged brothers must deal with the aftermath of their father returning home from prison after serving time for sexual assault.

A former assistant to Kim Ki-duk, acclaimed director Lee Sang-woo launches a full on assault on the dark underbelly of Korean culture with his eighth feature, I AM TRASH. Completing a 'thematic trilogy' with his MOTHER IS A WHORE and DIRTY ROMANCE, this is raw and gritty stuff not for the faint at heart; a deliberate and powerful feel-bad movie.

Three grown sons have struggled to achieve some sort of normal routine after their father was sent off to prison for sexual assault on an underaged girl. Their lives are thrown into radical disarray when dad finishes his time and returns to the family home. That the victim's father is awaiting the return outside their door with a knife is certainly

not any help to their situation... but it's not like things are going so well otherwise, with the three sons a virtual compendium of sexual dysfunctions in their own right.

Turning the Korean male ideal on its head, director Lee has no great fondness for testosterone and machismo, which he demonstrates with his unpleasantly believable portrait of masculinity gone badly wrong. Though Lee has a style very much his own, he shares with his former mentor a willingness to gaze deep and hard into the dark side of the soul and to spare no one when spreading what he finds across the screen. This is grim and powerful stuff. (Todd Brown)



IN ORDER OF DISAPPEARANCE

2014, dir. Hans Petter Moland, 115 min., Norway



The director and star of A SOMEWHAT GENTLE MAN team up once again and the result is a brutal and darkly funny tale of snow, giant machinery and revenge.

Nils (Stellan Skarsgård) is a quiet family man, a Citizen of the Year award recipient who spends his days clearing snow from the roads with his giant plow. When he learns of his son's death, he's sent into a spiral of depression. With his relationship with his wife strained and nothing left to live for, Nils is moments away from swallowing a bullet when one of his son's friends offers him some new information. His intense sadness becomes focused rage after he learns his son was murdered. Nils sets out for revenge armed only with determination and heavy machinery, targeting a violent drug cartel led by "The Count."

Director Hans Petter Moland's fourth collaboration with Skarsgård (the last of which, A SOMEWHAT GENTLE MAN, became an instant Fantastic Fest favorite) is an ice cold revenge thriller with a wonderful

dose of black humor. As Skarsgård's Nils finds himself working his way towards his goal, he unwittingly sets into motion even more violent events and no character remains safe in the film's constant series of surprises. The snowy backdrop is a (forgive the pun) chilling setting for a thriller that is reminiscent in tone to something like FARGO, but with a wholly Scandinavian sensibility. We're very excited to bring its cold weather and bloodshed to Austin. (Brian Kelley)

Guests in Attendance

Isaac Ezban (Writer, Director, Executive Producer), Miriam Mercado (Producer), Isaac Cherem & Alonso Mejia (Executive Producers), Rodrigo Sandoval Vega Gil (Director of Photography), Adelle Archar (Production Designer, Art Director)

North American Premiere



THE INCIDENT

2014, dir. Isaac Ezban, 100 min., Mexico



A cosmic event disrupts life on Earth in this sci-fi mind-bender.

A pair of brothers are confronted by a policeman in their apartment. A violent struggle ensues. The fight continues into a stairwell. When they attempt to exit, they find that the staircase has turned into an infinitely repeating corridor from which they cannot escape. During the same time frame, a family leaves home for a vacation. They travel down a familiar road towards their destination. As time passes, the stretch of road and the surrounding desert begin to repeat. Like their counterparts in the stairwell, they are also stuck in a loop.

In 2013, Isaac Ezban pitched THE INCIDENT at the inaugural edition of Fantastic Market/Mercado Fantastico. The jury awarded the project with Best Presentation. The completed film premiered at the 2014 edition of Marché du Film as part of a special week of screenings organized by Blood Window at Ventana Sur. Now, Fantastic Fest is proud to present the film's North American premiere.

THE INCIDENT is a surrealistic sci-fi vision that uses the idea of infinite loops to explore both the frailty of human life and broader metaphysical concepts. Ezban's influences, which range from Philip K. Dick to Rod Serling, are readily apparent, but there is a very original vision at work here. Repetition is a key component of the film with the two stories taking place over a decades-long time span. The characters spend the rest of their lives trapped in loops. While elements of their environments constantly regenerate, none of them escape the reality of aging and death. THE INCIDENT is an ambitious, puzzle-like film from a rising new talent. (Rodney Perkins)

US Premiere



IT FOLLOWS

2014, dir. David Robert Mitchell, 107 min., United States



After an innocent sexual encounter with her boyfriend, a teenager is stalked by an increasingly evil force in the year's smartest and scariest horror film.

The less you know about *IT FOLLOWS*, the better. You should know its borrows from the best—Spielberg's *JAWS*, Carpenter's *HALLOWEEN*, Nakata's *RINGU*, Cronenberg's *THEY CAME FROM WITHIN*—but like all good lendees, it takes what it borrows and builds something entirely new.

Here you have a teenager, Jay (Maika Monroe following up her performance in another of 2014's great genre films, *THE GUEST*), who's being relentlessly pursued by the absolute definition of irresistible force. No one but Jay can see the force, but it's evil, patient, deadly, and can't be killed. No one knows what the force is, where it came from, or what its motives are. You really don't need to. You just need to know you'll spend most of the film scanning the screen, nervously trying to spot where it might next attack both Jay and your nerves.

After director David Robert Mitchell's 2010 debut *THE MYTH OF THE AMERICAN SLEEPOVER* was met with widespread acclaim, one wouldn't think a horror film would be his next move. But after watching *IT FOLLOWS*, it's easy to see the connections. Both take place in upper-middle class Detroit suburbs, and focus on the angst and fading innocence of its youth. Both films could easily exist in the 1980s: *SLEEPOVER* with its John Hughes influences, while *IT FOLLOWS* feels right at home with the aforementioned *HALLOWEEN*, showcasing wonderful photography by Michael Gioulakis and maybe the year's best soundtrack, courtesy of Disasterpeace (Rich Vreeland). Mitchell has proved he's a smart filmmaker that can take tender and sensitive observations about growing up and layer in a narrative that will leave horror fans buzzing for years. (James Shapiro)



Texas Premiere

JACKY IN THE KINGDOM OF WOMEN

2013, dir. Riad Sattouf, 87 min., France



Women hold the power while men cower in this scathing dystopian satire starring Charlotte Gainsbourg.

The setting is the People's Democratic Republic of Bubunne. In this fictional military dictatorship, women are in power. They give the orders and they fight the wars. On the other hand, the Bubunne men don't really do anything besides housework. They are forced to wear veils and are led around like dogs. The dream of all young Bubunne men is to marry the Colonelee (Charlotte Gainsbourg), who is the daughter of the country's military leader (Anémone). Like every other young man, Jacky (Vincent Lacoste) spends his days dreaming of being the Colonelee's husband. Unexpected events interfere with Jacky's plans of domestic bliss and threaten to topple the Bubunne matriarchy.

JACKY IN THE KINGDOM OF WOMEN is a scathing dystopian satire with a perverse and very sharp sense of humor. Instead of simply riffing on gender roles, writer-director Riad Sattouf (LES BEAUX GOSSES)

takes aim at various forms of religious intolerance and political hypocrisy. Some of the analogies are subtle. Others are rather blunt. The direction and art design are spectacular. The cast, which includes Gainsbourg, Valérie Bonneton, and Michel Hazanavicius, is uniformly excellent. JACKY IN THE KINGDOM OF WOMEN is a thought-provoking, intelligent, and endlessly entertaining film. (Rodney Perkins)

Guests in Attendance

Jaret Belliveau (Co-writer, Co-director)

Special Screening



KUNG FU ELLIOT

2014, dir. Jaret Belliveau & Matthew Bauckman, 88 min., Canada



A hilarious and disturbing documentary about a man's quest to become an international action star.

Elliot "White Lightning" Scott is a man of many talents. This Nova Scotia native is a martial artist, a director, a special effects technician and Sinophile. Known throughout the region for films such as *BLOOD FIGHT* and *THEY KILLED MY CAT*, Elliot's ultimate goal is to become Canada's "first action star." He spends all of his time—and all of his girlfriend Linda's money—in an attempt to make this dream come true. However, Elliot is not the person that he seems to be.

Initially, *KUNG FU ELLIOT* seems like yet another documentary about a deluded amateur filmmaker who wants to become famous. As co-directors Jaret Belliveau and Matt Bauckman peel back the layers of Elliot Scott's puffery and self-mythology, a more complex and truly bizarre picture emerges. Elliot's personal narrative is revealed to be mostly based on numerous lies. Some of the lies are large. Some of the lies are small. Most of the lies are just weird. Elliot's cadre of

supporters, especially his best friend, are revealed as strange enablers who prop up his juvenile and perverse fantasy world. At the center of the mayhem is Linda, who is frustrated by Elliot's lack of seriousness but is completely supportive of his endeavors. The arc of this true-life story is unpredictable and the conclusion, in which Elliot's entire facade collapses before the audience's eyes, is genuinely shocking. *KUNG FU ELLIOT* must be seen to be believed. (Rodney Perkins)

Guests in Attendance

Brian O'Malley (Director), Brendan McCarthy & John McDonnell (Producers)

US Premiere



LET US PREY

2014, dir. Brian O'Malley, 89 min., Ireland, United Kingdom



On small town constable Rachel Haggie's first night on the job, she encounters a strange man whose presence and knowledge threatens to destroy everyone.

Constable Rachel Haggie has had some trouble in her past, and fate has brought her to a small town police force. Walking to work on her first night on the job, she sees an older man get hit by a car. When she runs up to check him, the man is nowhere to be seen. She arrests the driver, a local punk, and brings him in to the station where she meets her new boss, Sergeant Jim MacReady, a by-the-book hardass who knows the kid quite well. They radio out to the other officers to look out for the old man. Before long, they've found him and brought him in, but he says little and his presence raises more questions than it answers. Running his prints turns up the name Alexander Monroe, which is odd considering Monroe died in a fire in 1983. But that's not the only odd thing about this man. When they decide to hold him overnight in the small cell block, the bizarre occurrences escalate quickly and violently.

The film has a solid cast featuring THE WOMAN's Pollyanna McIntosh as Heggie and Liam Cunningham from GAME OF THRONES as the mysterious stranger. Cunningham is particularly cold and menacing in his role, blending perfectly with the atmosphere created by the score and cinematography. LET US PREY is a surprisingly brutal film with a pitch black soul and just a hint of gallows humor thrown in for good measure. (Luke Mullen)

Guests in Attendance

Gustavo Hernández (Director),
Santiago González (Writer), Annick
Mahnert & Hugues Barbier (Executive
Producers), Ignacio Cucucovich
(Producer)

World Premiere



LOCAL GOD

2014, dir. Gustavo Hernández, 88 min., Uruguay



While filming music videos in an abandoned gold mine, a rock group is tormented by an evil spirit in this new film from the director of LA CASA MUDA.

A young three-piece rock band (played by Mariana Olivera, Gabriela Freire and Agustín Urrutia) set out to write a concept album about their lives. While filming music videos for the album, the trio stumbles across an abandoned gold mine. The mine is guarded by a "local god"—an ancient carved idol intended to frighten the mine workers. Once the idol is disturbed by the group, a horrible force is unleashed.

In 2012, Uruguayan director Gustavo Hernandez burst onto the international horror scene with *LA CASA MUDA*, a feature-length horror film shot in a single take. That film was later remade in English as *THE SILENT HOUSE*. With his follow up *LOCAL GOD*, Hernandez delivers a powerful horror film with a singular aesthetic and a deep emotional resonance.

LOCAL GOD, which was written by Santiago Gonzalez, unfolds in three chapters. Each chapter is focused on an individual band member and a song from the album. The spirit unleashed into the underground mine forces the band members to relive the traumatic events that inspired their music. This inventive structure is complemented by hallucinatory atmosphere created through the lush cinematography of DP Pedro Luque (*LA CASA MUDA* and Fede Alvarez's viral short *PANIC ATTACK!*). *LOCAL GOD* is a truly distinctive and powerful film. (Rodney Perkins)

Guests in Attendance

David Gregory (Director),
Richard Stanley

North American Premiere



LOST SOUL - THE DOOMED JOURNEY OF RICHARD STANLEY'S ISLAND OF DR. MOREAU

2014, dir. David Gregory, 97 min., United States, United Kingdom



The amazing true story of one of the most notorious Hollywood productions of the 1990s.

Richard Stanley emerged in the early '90s as one of the world's hottest genre directors. His first two films—*HARDWARE* and *DUST DEVIL*—are rightly considered to be classics. Stanley's third film was a highly anticipated adaptation of H.G. Wells' *THE ISLAND OF DR. MOREAU* starring Marlon Brando and Val Kilmer. Early in the film's production, news of dissent and production troubles began to filter out from the set in Cairns, Australia. Ultimately, executives at New Line Films fired Stanley on the first day of shooting. Legendary director John Frankenheimer was brought in to "save" the production, but his efforts proved to be fruitless: *THE ISLAND OF DR. MOREAU* is still regarded as a major disaster.

In *LOST SOUL - THE DOOMED JOURNEY OF RICHARD STANLEY'S ISLAND OF DR. MOREAU*, director David Gregory sorts through decades of rumors and myth to reveal the true behind-the-scenes

story of the film's troubled history. Many of the key players in the production, including Stanley, Robert Shaye, Edward R. Pressman, Fairuza Balk and members of Stan Winston's effects team, present their sides of the story. The interviews reveal that the film was plagued by production mishaps, warring egos, and numerous other problems, both large and small. *LOST SOUL* is a treasure trove of fascinating stories ranging from Marlon Brando's bizarre erratic behavior to Val Kilmer's ego-driven sabotage to Richard Stanley's covert ops after being kicked off the set. This documentary is a genuinely absorbing exploration of the impossibilities of filmmaking. (Rodney Perkins)

Guests in Attendance

Dave Boyle (Co-writer, Director),
Mye Hoang (Associate Producer,
Casting), Pepe Serna (Actor),
Michael Lerman (Co-writer)

Austin Premiere



MAN FROM RENO

2014, dir. Dave Boyle, 111 min., Japan, United States



A Japanese crime novelist in San Francisco tries to unravel a real life murder mystery in this acclaimed neo-noir featuring Takashi Miike regular Kazuki Kitamura.

Aki is a stranger in a strange land, a Japanese crime novelist visiting San Francisco when she finds herself drawn into a real life murder mystery. Knowing virtually nobody and adrift in an unfamiliar culture with only an aging sheriff to help, can her literary skills help her unravel the truth?

Having built a loyal following with a string of cross-cultural comedies, American indie director Dave Boyle (WHITE ON RICE; SURROGATE VALENTINE) maintains his interest in all things Japanese in his fifth feature, while also making a hard turn away from comedy and into noir. And the mystery format serves his fascination with the space where cultures meet and mingle very well indeed.

Gifted with a very strong cast including Ayako Fujitani (GAMERA; TOKYO), character actor Pepe Serna (with nearly 150 credits to his name, you'll surely know the face), and Takashi Miike veteran Kazuki Kitamura (possessor of the finest eyebrows in all of Japan), Boyle weaves a clever and engaging world, proving that his skills go well beyond the comedy arena where he made his name. A deft exercise in crime noir, MAN FROM RENO was the very deserving winner of the LA Film Festival's Best Narrative Feature prize and we're proud to present it to Fantastic Fest audiences. (Todd Brown)

Guests in Attendance

Aik Karapetian (Writer, Director),
Roberts Vinovskis (Producer)

US Premiere



THE MAN IN THE ORANGE JACKET

2014, dir. Aik Karapetian, 71 min., Latvia/Estonia



A laid-off harbor worker wages a private war on the rich in this surrealistic Latvian horror film.

A business executive (Aris Rozentals) lays off hundreds of harbor workers after they go on strike. He and his wife (Anta Aizupe) plan to escape the stress by taking an Italian vacation. On the evening before the trip, one of the fired workers (Maxim Lazarev) slips into their home. He is identified by part of his uniform: an orange safety jacket. Although his immediate actions reveal a murderous intent, revenge is only the initial step.

This feature-length debut from Latvian director Aik Karapetian is a fresh and wholly unique horror film that deals with themes of revenge, class struggle and madness. Once the antagonist exacts revenge, he embraces the lifestyle of his victims. He takes over their house. He wears their clothes. He eats at the same restaurants. However, wallowing in wealth and decadent acts only provides a temporary respite from the stark reality of his crimes.

Working as both social commentary and as a REPULSION-style character study, MAN IN THE ORANGE JACKET lays an unblinking eye on the aftermath of its lead anti-hero and, within his very routine, tries to find the origins of his madness. Deliberately paced and tinged with moments of exquisite violence, MAN IN THE ORANGE JACKET offers the audience a trip into a history and place they were never aware of, much like the recent Latvian sci-fi VANISHING WAVES. An impressive, frightening journey into the heart of madness that also takes in concepts as varied as financial crisis, social status and the state of the individual. Like a Latvian HENRY: PORTRAIT OF A SERIAL KILLER, this is stark, brutal and unexpected cinema at its most raw. (Rodney Perkins)

Guests in Attendance

Liv Corfixen (Director),
Nicolas Winding Refn

World Premiere



MY LIFE DIRECTED BY NICOLAS WINDING REFN

2014, dir. Liv Corfixen, 58 min., United States



An impossibly personal portrait of unique filmmaker Nicolas Winding Refn over the course of the shooting/release of his 2013 film ONLY GOD FORGIVES.

Nicolas Winding Refn burst onto the film scene in the late 1990s with the delightfully nasty *PUSHER* trilogy, and has continued to produce some of the most thought-provoking and visually spectacular genre-benders of any modern auteur. From Tom Hardy's career-defining titular Bronson to Mads Mikkelsen's feral One Eye to Ryan Gosling's icy cold Driver, Refn has time and again crafted nuanced portraits of deeply conflicted but undeniably charismatic antiheroes.

In *MY LIFE DIRECTED BY NICOLAS WINDING REFN*, Refn's own deep conflict is swinging in the breeze as we witness him wrestle with the particularly challenging production of *ONLY GOD FORGIVES*. Directed and shot by his wife Liv Corfixen over the duration of the production and subsequent Cannes debut, *MY LIFE DIRECTED BY NICOLAS WINDING REFN* captures the very private and intimate moments to which a

traditional documentary crew simply wouldn't have access. The result is a fascinating, detailed look at a creative genius at work and also a portrait of a director torn between the general public's desire for a "DRIVE 2" and his own mission to explore more challenging narrative territory. Acclaimed composer and regular Refn collaborator Cliff Martinez composed the doc's original score. Director Liv Corfixen and her subject/husband will be on hand following the screening for a spirited Q&A. (Tim League)

Guests in Attendance

Daniel De la Vega (Co-writer,
Director), Néstor Sánchez Sotelo
(Producer)

North American Premiere



NECROPHOBIA 3D

2014, dir. Daniel De la Vega, 75 min., Argentina



A mentally fragile man must conquer his fear of death in order to stave off a killer's advances.

Dante (Luis Machín) is a tailor who shares an affliction with his recently deceased brother Tomas: a crippling fear of death and dead things (necrophobia). While at Tomas' funeral, Dante is overwhelmed with fear and comes to believe that someone is following him. Soon, people close to Dante begin to die in gruesome ways. Dante must overcome his necrophobia to solve the mystery that threatens his life and the lives of those around him.

NECROPHOBIA 3D is the latest work from Argentinian director Daniel De La Vega (*JENNIFER'S SHADOW*). Here, De La Vega has created a thriller directly influenced by Italian giallo, particularly Dario Argento. Unlike a number of recent giallo-inspired films, NECROPHOBIA eschews surrealism and psychedelia in favor of a more formal approach that emphasizes story and suspense. All of the classic giallo signifiers are in place, including a labyrinthine plot, a paranoid

Plays with RABBIT 105

2013, dir. Sebastián and Federico Rotstein, 17 min., Argentina.
A tense, DePalma-esque dance of death in an underground parking garage, from first time directors Federico and Sebastian Rotstein.



protagonist, a blade-wielding killer dressed in a black topcoat, and a lurid visual scheme full of bright saturated colors.

NECROPHOBIA takes everything a step further. Instead of using music from other films or that mimics previous styles, De La Vega commissioned Claudio Simonetti—founder of the musical group Goblin (composers of music for films such as *DEEP RED* and *SUSPIRIA*)—to create an entirely new original score. Restrained use of 3D enhances the film's atmosphere. NECROPHOBIA brings together these elements into create a satisfyingly sinister homage to classic Italian horror. (Rodney Perkins)

Texas Premiere



NO MAN'S LAND

2009, dir. Ning Hao, 115 min., China



A city lawyer fights for his life in the cutthroat deserts of contemporary China in Ning Hao's Coen-esque follow-up to CRAZY RACER, which was banned for four years.

When a cocksure lawyer heads into the badlands of China's Xinjiang province, hoping a pro bono case will win him fame and acclaim, he sets into motion a series of unfortunate events that expose the harsh realities of life in the next world superpower. Writer-director Ning Hao made a splash at Fantastic Fest V with his labyrinthine crime caper CRAZY RACER, but this unflinching, darkly comic follow-up exposes his homeland as an amoral wasteland populated by hookers, crooks and con artists looking to make a quick buck. It's little wonder the Chinese censors balked at Ning's too-honest portrayal and it went unreleased for four long years.

Leaving his cushy job in the city to defend a falcon poacher accused of murdering a cop, lawyer Pan Xiao (Xu Zheng) soon finds himself marooned in a dustbowl wilderness. Faced with trouble-making truck

drivers, swindling rest stop owners, petty cops, a sultry prostitute and even the poacher's backstabbing accomplice (CRAZY RACER star Huang Bo), Pan is soon fighting for his life on an absurd odyssey through the Chinese outback.

Ning Hao's unforgiving depiction of life in mainland China plays out like a Coen Brothers reimagining of Jia Xiangke's A TOUCH OF SIN, painting a world in which only the ruthless survive, where law enforcement is impotent, money talks and human life is held in staggeringly low regard. So basically, the new economic behemoth that is China today, in all its no-frills glory. Ning assembles a fine cast of long-term collaborators who bring a fantastic energy and comedic sensibility to the otherwise brutal subject matter, while the desert vistas are shot in almost Fordian reverence, reminding us time and again how barren and devoid of morality the country has become. (James Marsh)

Guests in Attendance

Yiannis Veslemes (Writer, Director)

US Premiere



NORWAY (NORVIYIA)

2014, dir. Yiannis Veslemes, 74 min., Greece



A vampire dances his way through '80s era Athens in this fantastic film from the production team behind DOGTOOTH.

The year is 1984. Zano (Vangelis Mourikis) —a vampire who must dance to keep his heart beating—arrives in Athens, Greece to meet his friend Jimmy (Yannis Bostantzoglou). While waiting for Jimmy, Zano ends up at a dive bar called Disco Zardoz. He meets a prostitute (Alexia Kaltsiki) and a Norwegian dope dealer named Peter (Daniel Bolda). Zano and his new friend go on an adventure that leads them to the bowels of the earth.

NORWAY is the result of the creative marriage between first-time Greek director Yiannias Vesleme and DOGTOOTH producer Yorgos Tsourgiannis. As one might gather, NORWAY is no ordinary vampire film. In fact, it turns vampire mythology inside out to create something genuinely weird. Zano is a burned out disco dancer prone to drug and alcohol binges. He maintains a code of ethics; he only kills people

when he has to. In the case of NORWAY, the manner in which the story is told is as important as the story itself. Director Yiannis Vesleme's background in short films and music videos is reflected in the film's distinct visual style. Athens is depicted as a psychedelic alien dream world full of vivid colors, dark spaces and blown out landscapes. NORWAY is a spectacular trip unlike anything you've seen before. (Rodney Perkins)

North American Premiere



NYMPHOMANIAC UNCUT

2013, dir. Lars Von Trier, 324 min., Denmark, Germany, Belgium, UK, France



Fantastic Fest proudly presents the complete, uncut version of Lars von Trier's epic and highly controversial film.

It's a cold snowy night. Seligman (Stellan Skarsgård) leaves his home to buy some groceries. On his way home, he comes across a woman named Joe (Charlotte Gainsbourg), lying bloody and beaten in an alley. Joe initially resists his offer of aid, but she soon relents. Once the pair retreat to Seligman's home, a conversation ensues. He's understandably curious about Joe and how she ended up in the alley. Thus begins a bizarre multi-hour conversation in which Joe reveals her life-long pursuit of sexual satisfaction and personal destruction.

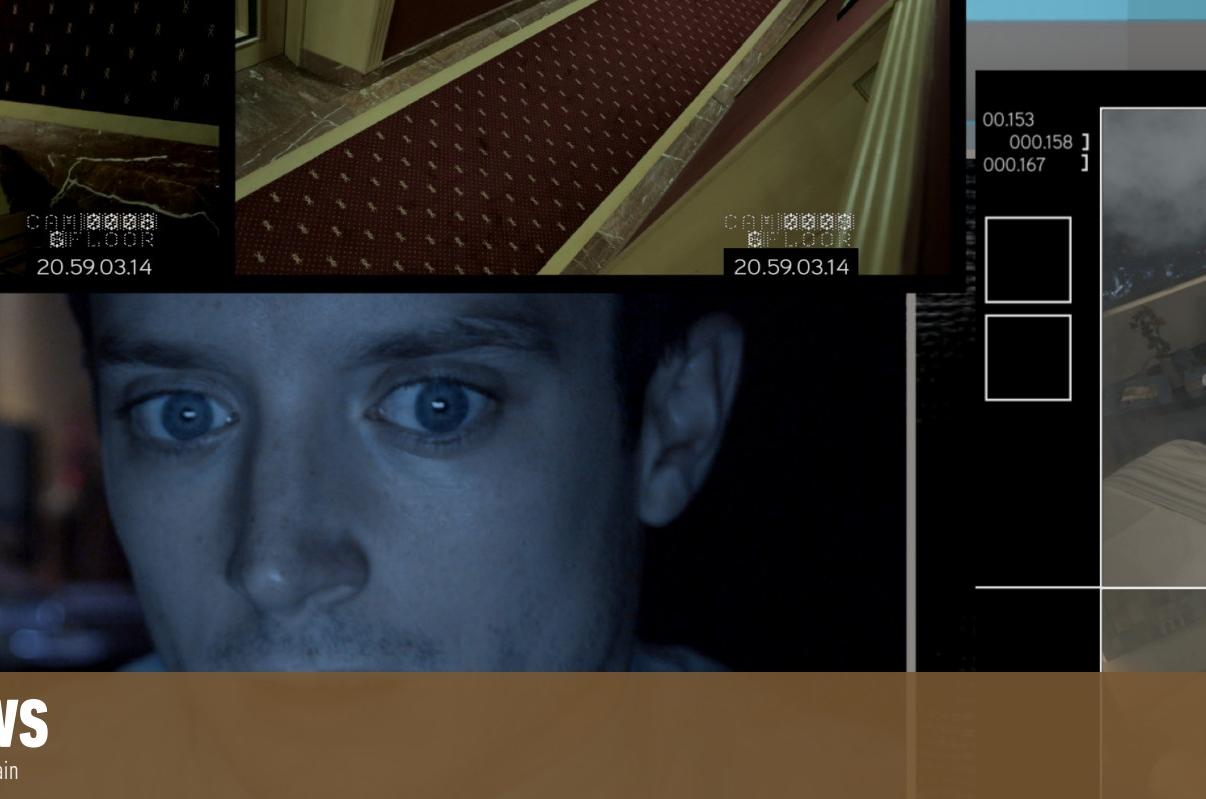
NYMPHOMANIAC is the final film in Lars Von Trier's "Depression" trilogy, the first two films being ANTICHRIST and MELANCHOLIA. Its core is a sprawling digressive conversation between Joe and Seligman.

She breaks her life story into eight chapters. Various characters—who are played by diverse range of actors including Stacy Martin, Shia LaBeouf, Christian Slater, Willem Dafoe and Uma Thurman—appear throughout her wild tales. Seligman listens intently to her litany of perversions. While doing so, he asks questions and explores the larger implications of her deeds. He relates her stories to such divergent topics as music, art, mathematics, philosophy and fly fishing. Yes, fly fishing. The various themes and patterns eventually converge with devastating impact. It's a bold—and frankly crazy—concept that Von Trier executes with characteristic skill and technical exactness. NYMPHOMANIAC is perverse, offensive, funny, and challenging in the rarest of ways. (Rodney Perkins)

Guests in Attendance

Nacho Vigalondo (Writer, Director),
Nahikari Ipña (Executive Producer,
Line Producer)

Special Screening



OPEN WINDOWS

2013, dir. Nacho Vigalondo, 100 min., Spain



Nacho Vigalondo's latest is a completely unique and endlessly creative thriller for the internet age, taking place entirely on a single computer desktop.

Elijah Wood is Nick Chambers, admin of the Jill Goddard (Sasha Grey) fan site and all-around internet nerd. In Austin live-streaming a Q&A after a screening of Jill's latest film (taking place in Fantastic's Fest home at the Alamo Drafthouse South Lamar), he's the winner of a contest that will afford him the opportunity to have dinner with the object of his obsession. His hopes are dashed when a stranger named Chord calls to inform him that Jill has had to cancel. But then, in a strange and convincing display of his powers, Chord turns Nick's computer into the ultimate Jill Goddard spy machine, hacking cameras at the theater and even her cellphone, and allowing Nick an all-access pass into the star's life. Before long, it becomes apparent that Nick is trapped in some sort of sick game and Jill may be in danger.

Taking place entirely on Nick's computer screen—the action jumping from window to window on the desktop—OPEN WINDOWS embodies everything we love about director Nacho Vigalondo's wild imagination. From his award-winning shorts to TIMECRIMES to EXTRATERRESTRIAL and beyond, Nacho consistently displays a knack for inventive plot devices that transform the mundane into the extraordinary, throwing his stories' characters into the most thrilling of circumstances. To that effect, OPEN WINDOWS is his most ambitious project yet.

You'll hear names like Hitchcock and DePalma thrown around in discussions about OPEN WINDOWS. Make no mistake; while such influences may be evident, what you're left with after they're processed through the wit and insanity of the man's brain makes OPEN WINDOWS pure Vigalondo. (Brian Kelley)

US Premiere



OVER YOUR DEAD BODY

2014, dir. Takashi Miike, 90 min., Japan



This adaptation of a classic ghost story is a powerful return to horror for Takashi Miike.

Kousuke (famed Kabuki actor Ebizô Ichikawa) is the lead character in a stage version of the classic ghost story YOTSUYA KAIDAN. His girlfriend Miyuki (Ko Shibasaki) stars besides him. As the play unfolds, Miyuki and Kousuke's real lives begin to resemble the events taking place on stage.

OVER YOUR DEAD BODY finds Takashi Miike exploring a realm which he rarely ventures into any more: pure horror. YOTSUYA KAIDAN is a classic story that has been adapted numerous times for the stage and screen. Miike puts his own unique spin on the tale by fusing theatre and cinema into an integrated whole. The narrative seamlessly shifts between the world of the stage play—scenes from YOTSUYA KAIDAN are performed on a meticulously designed rotating stage—and the lives of the characters. The themes explored in the play—infidelity, jealousy and violence—bleed over into everyday life. As with many

Miike films, violence and surrealism enter into the narrative in very pronounced ways.

OVER YOUR DEAD BODY recalls an earlier period in Miike's career when films like AUDITION and GOZU changed the way in which audiences think about horror movies. However, OVER YOUR DEAD BODY isn't just a great horror movie; it is simply a great movie. (Rodney Perkins)

Guests in Attendance

Pau Teixidor (Director)

World Premiere



PURGATORY

2014, dir. Pau Teixidor, 83 min., Spain



A woman must survive the night after she welcomes a neighbor's child into her home.

Marta (Oona Chaplin) and Luis (Andres Gertrudix) move into a new apartment after the death of their child. Luis is called away on business, thus leaving Marta to spend the night in the apartment alone. Marta's evening is interrupted when a neighbor knocks on her door. The neighbor's husband has been in an accident. She wants to leave her young son Daniel (Sergi Méndez). Marta accepts the boy into her home, and quickly finds out that something is very wrong with the child.

PURGATORY finds first-time director Pau Teixidor and writer Sergio G. Sánchez (THE ORPHANAGE) teamed up with the same production team behind films such as THE IMPOSSIBLE, INTRUDERS and OPEN WINDOWS. The result is a subtle and disturbing supernatural thriller that's familiar yet fresh. A combination of naturalistic performances and Teixidor's elegantly restrained direction create a sense of intimacy

and gravitas that is often absent from such films. Oona Chaplin, who perhaps best known for a recurring role on GAME OF THRONES, delivers a powerful performance as a woman who is terrorized by supernatural forces. Sergi Méndez is perfect as a creepy, evil kid who will just not go away.

PURGATORY is a potent work that falls squarely within the great tradition of fantastical Spanish cinema as reflected in works such as THE ORPHANAGE and THE OTHERS. (Rodney Perkins)

Guests in Attendance

Jonathan King (Director, Producer),
Nathan Meister (Actor)

North American Premiere



REALITI

2014, dir. Jonathan King, 95 min., New Zealand



A time-warping drug leaves a young media exec caught up in a criminal case while questioning the very nature of existence and reality.

Vic is learning a lesson in the elastic nature of reality. He's always had an inkling that what's perceived and what's actually real are not entirely the same thing. In fact, his awareness of this is precisely what has led him to a successful career in the media. But he's becoming increasingly caught up in the criminal case of a woman who's trafficking a drug that appears to warp time. When she's captured with his wallet in hand, Vic realizes this disconnect may run much farther and deeper than he ever suspected, and looking behind the curtain may very well have severe consequences.

After making his debut with creature feature BLACK SHEEP before moving on to big-budget kid-friendly fantasy UNDER THE MOUNTAIN, New Zealand's Jonathan King moves again in a surprising direction with his third effort, the micro-budget sci-fi thriller REALITI. A mind

bending puzzle box conceived in part to demonstrate that big ideas are far more important than big budgets, REALITI plays like the bastard love child of Rod Serling and George Orwell as filtered through the classic New Wave. King and writer Chad Taylor create a recognizable but complex world here, riffing on ideas of perception and truth with the whole thing packaged up as a slick crime thriller. A likely next step after a film about cannibal sheep? Not even remotely, but a very pleasant surprise. (Todd Brown)

Guests in Attendance

Ernesto Díaz Espinoza (Writer, Director), Noah Segan (Producer, Actor), Marko Zaror (Producer, Actor), Alfonso & Alvaro Moral Heimpell (Executive Producers), Diego Moral Heimpell (Production Executive), Gina Aguad (Executive Producer), Boris Smirnow & José Luis Mosca (Actors)

World Premiere



REDEEMER

2014, dir. Ernesto Díaz Espinoza, 88 min., Chile



In order to atone for his past sins, he'll not only kick your ass, he'll impale your face and shred you to bits. Marko Zaror is the Redeemer!

Marko Zaror is Pardo, a man with a heavy burden on his soul, looking for a way to atone for his past sins. As a vigilante, he stops criminals in their tracks and gives them only one chance to ask for forgiveness. Bad guys being bad guys, they rarely listen, and so Pardo disposes of them in any gruesome way available to him at the moment. He's just as likely to impale a man's face with a giant hook as he is to beat someone bloody with good old-fashioned punches and flip-kicks. When he crosses paths with Bradock (Noah Segan), Pardo suddenly has an entire criminal organization to contend with and finds himself caring for a woman for the first time since the tragedy that sent him on his current course.

Ernesto Díaz Espinoza (KILTRO; MANDRILL) and Marko Zaror team up again to bring a violent, action-packed exploitation film from Chile to

Austin. REDEEMER brings us a killing machine trapped in a broken man's body, a character that gives Zaror plenty of opportunity to show off his impressive abilities and range. Espinoza is now an expert at dropping Zaror into situations that pay off in giddiness-inducing showers of blood, and as such, REDEEMER boasts an impressive body count. Toss in a healthy dose of humor courtesy of Noah Segan as the villainous man-who-just-wants-his-dirty-money-back, and you've got a kickass bit of fun custom made for Fantastic Fest. (Brian Kelley)



SHREW'S NEST

2014, dir. Juanfer Andrés & Esteban Roel, 90 min., Spain



A young Spanish girl living with her agoraphobic sister in their family's apartment discovers the real reasons behind her sister's strange behavior.

Montse has had a rough life. Her mother died while giving birth to her sister and her father disappeared during the war. She's raised her younger sister on her own, a task complicated by her extreme agoraphobia. Montse never leaves the apartment, but works as a seamstress for clients that come to her. Combined with her sister's work at a local store, they just manage to squeak out a living. But the girl is curious and she has questions about their past that Montse can't or won't answer.

All Montse will say about their mother is that she died giving birth to the girl. That answer has never been satisfying, and the girl envies Montse because she has pictures with their mother. And then there's their father who just disappeared one day during the war. Maybe he left to fight, or maybe the death of his wife was too much for him, or

maybe there's something else... something more sinister behind his disappearance.

Montse's agoraphobia is tested when their upstairs neighbor falls down the stairs and lands just outside their front door. Montse decides to help him, bringing him into the apartment and propping him up in bed. But it quickly becomes apparent that Montse has an agenda of her own, and while it may endanger everyone involved, the girl may just get the answers to the questions she's had for so long.

Produced by Fantastic Fest alum Alex de la Iglesia, SHREW'S NEST explores the different types of fears that plague us all. With an enigmatic score and a fantastic lead performance, the filmmakers have crafted a fascinating descent into madness. (Luke Mullen)

Guests in Attendance

Justin Benson (Writer, Director, Producer), Aaron Moorhead (Director, Producer), Shane Brady (Actor), David Lawson (Producer), Vinny Curran (Actor), Ryan Leonard (Production Manager)

US Premiere



SPRING

2014, dir. Justin Benson & Aaron Moorhead, 105 min., United States



After the death of his mother and a bar altercation that could mean jail time, Evan leaves California for Italy, where he falls for a mysterious young woman.

After his mother dies, Evan tries to drown his pain in beer at the bar where he works, drinking with his friends Tommy (THE BATTERY's Jeremy Gardner) and Mike. On his way to the bathroom, Evan bumps into a wanna-be thug, but the inconsequential moment quickly escalates when the guy picks up a bottle. Evan beats the shit out of him. The bar owner fires Evan, leaving him with few options (and the possibility of legal action from the asshole he beat up). Evan makes a spur of the moment decision to fly to Italy to get away from his problems.

Once in Italy, Evan makes fast friends with Tom and Sam, two boisterous Brits seemingly on a mission to drink all the beer in Italy. The three rent a car and head down the coast to a small tourist town on the water. While drinking with the boys, he sees a beautiful woman,

but his attempts to get a date with her fail. When the Brits leave for Amsterdam, Evan stays behind and finds a room in exchange for work with an old farmer. He runs into the stunning woman again and manages to get himself a date, and then another, but it soon becomes clear that she has dark secrets that may destroy them both.

Co-directors Justin Benson and Aaron Moorhead burst onto the indie horror scene in 2012 with their fantastic debut feature RESOLUTION. This is their second effort and they have quite adeptly avoided the sophomore slump. SPRING is an elusive film, never quite what you think it might be; enigmatic in the same way as the woman who captures Evan's attention. From the beautiful and stylish cinematography to the strong lead performances, SPRING is a consistently engaging exploration of life, love and the monsters therein. (Luke Mullen)

Guests in Attendance

Gabriel Grieco (Writer, Director)

North American Premiere



STILL LIFE (NATURALEZA MUERTA)

2014, dir. Gabriel Grieco, 97 min., Argentina



Meat is murder in this brutal Argentinian slasher with an animal rights edge.

A small Argentinian town is plagued by a series of brutal murders. One of the victims is a cattle industry scion named Julia Cotonese (played by Mercedes Oviedo). An ambitious journalist named Jazmin (Luz Cipriot) is looking for an opportunity to advance her career. While investigating Julia's murder, she finds that all of the murders share something in common: the victims are all tied to the local beef industry. Numerous suspects arise, including a radical environmental group that's been papering the town with pamphlets. As Jazmin's investigation deepens and she gets closer to a solution, she inevitably enters the killer's path.

In 2013, STILL LIFE deservedly won the main prize in the work-in-progress section of Ventana Sur's genre film market, Blood Window. Now, Fantastic Fest presents the film in its completed bloody form. Set against the backdrop of Argentina's tradition of cattle ranching

and beef production, STILL LIFE is a slasher film with a strong dose of social commentary. Here, first-time feature director Gabriel Grieco gives the audience a serial killer whose motive is to avenge all animals that have been mistreated by humans. Although STILL LIFE carries a message, it is first and foremost a horror movie—a very blunt and direct horror movie. Like a hammer to the head, STILL LIFE hits hard. (Rodney Perkins)

Guests in Attendance

Guillermo Amoedo (Writer, Director),
Nicolás López (Executive Producer,
Producer), Cristobal Tapia Montt
(Lead Actor), Aaron Burns, Ariel Levy
& Nicolas Duran (Actors)

World Premiere



THE STRANGER

2014, dir. Guillermo Amoedo, 92 min., Chile



A mysterious man returns to his home after sixteen years, which jumpstarts a bizarre and deadly chain of events.

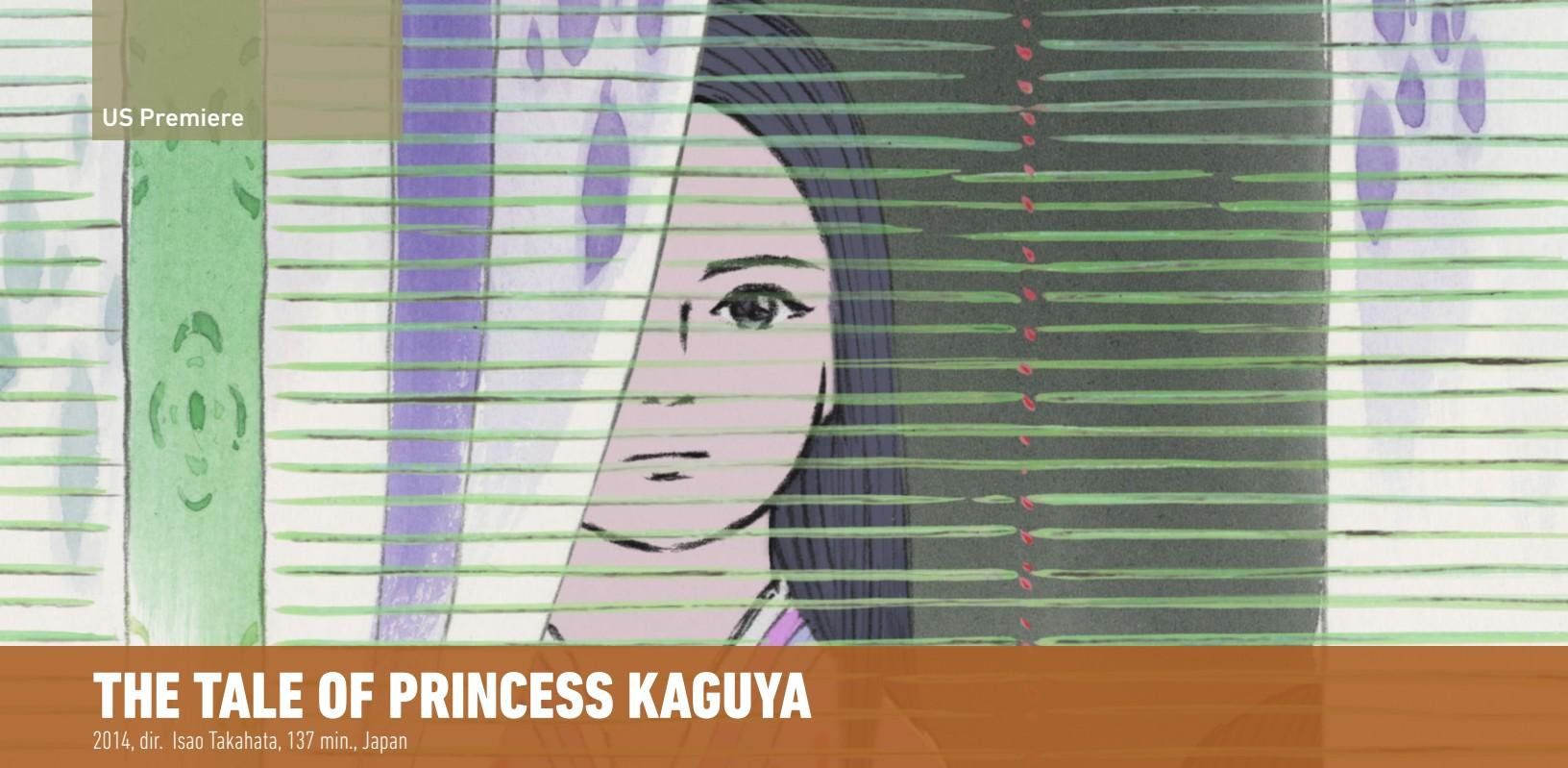
Eli Roth's cinematic family tree is growing, from sponsoring and encouraging filmmakers he's discovered at horror conventions (GRACE's Paul Solet) to developing talent ready to take the next step into the show. In 2012, Fantastic Fest showcased the US premiere of Roth collaborator Nicolás López earthquake thriller *AFTERSHOCK*, and this year will feature Guillermo Amoedo's English language debut *THE STRANGER*. López and Amoedo worked with Roth on 2013 FF favorite *THE GREEN INFERNO* as well as his upcoming *KNOCK KNOCK*.

Amoedo shows a deft ability to turn a bloodthirsty monster movie on its head, into a slow-burn, character-driven film. *THE STRANGER* takes its time, building the tension through occasional flashbacks and having the audience sympathize with Peter, who grew up not knowing his father. Peter, like the audience, is kept largely in the dark about

his father's motives or even what he is... because he's certainly not human. What is apparent is the chaos his dad's return has on the small town, especially a member of the police force and his violence-prone son.

THE STRANGER is ultimately about family, the legacy we pass on to our children and the lengths we go to protect and ensure their survival, no matter how dark and deadly they might become. (James Shapiro)

US Premiere



THE TALE OF PRINCESS KAGUYA

2014, dir. Isao Takahata, 137 min., Japan



A breathtakingly animated tale of a woman, the men who want to control her, and the moon. The latest from Studio Ghibli.

An aging bamboo cutter happens upon a glowing stalk which opens to reveal a tiny nymph. After taking it home, the nymph turns into a baby girl who ages very rapidly. Claiming the child as their own, the man and his wife lovingly refer to her as "Princess." When the bamboo cutter discovers gold and silks in the forest, he takes it as a sign that Princess is intended for bigger things. He moves his family into an extravagant palace and has his daughter trained in all manners of royalty. As suitors from across the land come to win her hand, the newly-named Kaguya longs for her simpler days in the forest, and does everything she can to change her fate.

Based on ancient Japanese folklore, THE TALE OF PRINCESS KAGUYA is Studio Ghibli co-founder Isao Takahata's first film since MY NEIGHBORS THE YAMADAS in 1999. It's been well worth the wait.

The brush painting-inspired animation is breathtaking and the surreal look perfectly complements the fantasy elements. At its core, the film is a feminist tale as Princess Kaguya fights to make her own choices and not succumb to the pressures of her parents, society and Earth as a whole. It's thoroughly striking in story and craftsmanship and, simply put, THE TALE OF PRINCESS KAGUYA is utterly fantastic. (Brian Kelley)

Guests in Attendance

Akihiro Kitamura (Actor)

US Premiere



TOKYO TRIBE

2014, dir. Sion Sono, 116 min., Japan



Festival favorite Sion Sono returns with an exercise in brash, colorful chaos pitting street gangs against one another in a bold hip hop musical.

Tokyo is at war, the city carved into pieces with each territory controlled by a variety of hiphop street gangs. Left to their own devices, the gangs co-exist in an uneasy balance. When the order is disrupted... watch out, because things are going to get wild.

Sion Sono has long been revered among cult film fans as a sort of patron saint of excess. The director never shies away from indulging his grand—and often bizarre, violent and troubling—visions. And with his adaptation of Santa Inoue's manga, Sono has delivered on his grandest scale yet. Shot on a massive set to give the director

every possible freedom to bring his vision to the screen (without any concessions to the real world), TOKYO TRIBE delivers a sort of ultra-underground WEST SIDE STORY with the characters bolder, the drugs flowing freely, and the (mostly) playful violence cranked up to eleven. Built around a cast of actual rappers, stunt men, first time actors discovered via open YouTube auditions, and cult favorites like Riki Takeuchi, TOKYO TRIBE is what happens when an in-the-blood maverick is given financial resources to match the biggest mainstream talents without any of the attendant restrictions. This is entertainment on a grand scale, with every frame jammed with amazing imagery and every scene threatening to twist off in unexpected directions. Strap yourself in, Sono's bringing the crazy. (Todd Brown)

Guests in Attendance

Nikolas List (Writer, Director, Editor)

North American Premiere



TOMBVILLE

2014, dir. Nikolas List, 69 min., Belgium



Young David awakens battered and disoriented on the edge of town, knowing only one thing: He wants to get away. But no matter what he tries, he's always led back to the same dark, disturbing place. Welcome to Tombville.

David has a problem. That much is clear. But he just can't remember what it is. The fact that he's awoken battered and bruised on the outskirts of Tombville would be problem enough, you'd think. Or the fact that he has no substantive memory of how he got there or even much of who he is. Or that the town is filled with bizarre back country characters who seem to delight in his torment. Any one of these would seem to be enough of a problem but they're all secondary to the fact that a mysterious force is preventing him from leaving Tombville no matter how hard he may try, and that the key to the force appears to lie somewhere in his fractured past.

A microbudget tour-de-force in mood and atmosphere from first time Belgian feature director Nikolas List, TOMBVILLE bears all the marks of a director who has absorbed the influences of Lynch, Cronenberg and the like and twisted them into something uniquely his own. List makes the darker urges of the psyche his playground, creating a dank and oppressive world that cannot be escaped. Despite the minuscule budget, List manages to create a deeply immersive sensory experience, his debut feature marking him as a striking talent and a worthy addition to the young cadre of Belgian talent that already includes Fabrice du Welz (CALVAIRE) and AMER / STRANGE COLOUR OF YOUR BODY'S TEARS duo Bruno Frozani & Helene Cattet. (Todd Brown)

Guests in Attendance

Tarik Saleh (Director)

North American Premiere



TOMMY

2014, dir. Tarik Saleh, 95 min., Sweden



Tommy is coming home, or at least that's what his wife Estelle desperately needs people to believe when she returns after a year in exile. And if he doesn't get what's his, there's going to be hell to pay.

Tommy is coming home. He's been gone for a year now—hiding out, living in exile with his wife and young daughter in Sri Lanka after a job gone wrong—but now he's coming home. And if he doesn't get what's his; if the people who crossed him don't make it right... well, then there's going to be hell to pay. Or at least that's the message delivered by Tommy's wife Estelle when she lands in Stockholm with the pair's young daughter in tow. Tommy himself is mysteriously not to be found.

A very different sort of crime film, METROPIA director Tarik Saleh returns to Fantastic Fest with TOMMY. It's not just the story of the woman behind the man, but of the women—three generations in all—and each of them determined to get what's theirs by any means necessary.

Where most gangster films end with the job in question (whether it goes right or wrong), Saleh instead unravels his web long after the fact. The actual job is now long past, with the players involved firmly entrenched in their deceptions while those around them struggle to cope with the consequences and carve out a livable space for themselves. Saleh ratchets up the tension, not so much with fire power as with the threat of raw brutality and divided loyalties where nobody—not even family—can truly be trusted. Because this is a world where everyone is ultimately out for themselves and betrayal is de rigueur.

A sterling example of the current wave of Nordic crime noir's ability to satisfy genre conventions while simultaneously confounding them, TOMMY is a surprising turn in a new direction from a man who was already one of Sweden's most intriguing directors. (Todd Brown)



THE TOWN THAT DREADED SUNDOWN

2014, dir. Alfonso Gomez-Rejon, 120 min., United States



Years after a series of grisly murders rocked Texarkana, someone has started recreating the killings. A young girl who got away may be the town's only shot at finding the killer.

This remake of the '70s underdog horror hit kicks off by summarizing the actual killings that took place in the 1940s on the Texas-Arkansas border. It jumps to present day, at a drive-in movie theater on a cool fall night in October, where the locals are watching a screening of the 1976 film. Local high school girl Jami is lonely and a bit shy despite her girl-next-door good looks, so when a boy finally asks her on a date to see the movie, she jumps at the chance. But the film upsets her, and she asks if they can leave. They pull into a small clearing in the woods to make out and are attacked by an assailant wearing a cloth mask, just like the phantom killer from the film. Jami escapes and goes directly to the police, but the killings continue and the police have no leads. Jami's interest in the case overwhelms her and she starts researching the original killings on her own. With the police stumped,

Jami may be the only one who can find the truth and put an end to the bloodshed.

This new film from indie horror producer Jason Blum stars familiar faces like Gary Cole, Ed Lauter and Edward Herrmann. It follows the original film closely while simultaneously acknowledging its existence and trying to put a new spin on things. *THE TOWN THAT DREADED SUNDOWN* is a stylish meta remake that's innovatively and intelligently self-aware. (Luke Mullen)

Guests in Attendance

Hans Herbots (Director)

US Premiere



THE TREATMENT

2014, dir. Hans Herbots, 127 min., Belgium



A police inspector with a dark past leads an increasingly personal manhunt when a nine-year-old child goes missing.

Police Inspector Nick Cafmeyer will never stop being nine years old, not really. For that's the year that his younger brother went missing and was never seen again. Though police believed they had the culprit in a known local sex offender they were never able to prove anything conclusively, and Cafmeyer has had to live with the culprit nearby for the rest of his life. And so, decades later, when a nine-year-old child goes missing, it should come as no surprise that Cafmeyer's determination to crack the case borders on obsessive, with his gaze locked firm on the suspect in his own brother's disappearance.

Adapted from the novel of the same name by Mo Hayder, Hans Herbots' *THE TREATMENT* proved a huge hit at the Belgian box office, demonstrating that the wave of high end crime thrillers currently sweeping Europe is not at all confined to Scandinavia. Much like the

recent wave of Nordic Noir, *THE TREATMENT* is driven by complex characters and a pitch black heart. The stakes are high and personal, the cost of failure extreme, the human capacity for evil equally so. Blessed with strong performances from top to bottom and a firm directorial hand in the experienced Herbots—a veteran of both film and high end television—*THE TREATMENT* is the sort of filmmaking that thrived on American screens throughout the '70s, but now has been driven away by exhibitors and studios more interested in drawing teenage dollars than catering to more complex tastes. (Todd Brown)



THE TRIBE

2014, dir. Myroslav Slaboshpytskiy, 132 min., Ukraine



Winner of the three major awards at this year's Cannes' Critics Week, THE TRIBE follows deaf student Sergey's transfer to a new school, which sends him down a path of ruthless crime and forbidden love.

Let's get the hyperbole out of the way first: THE TRIBE is a remarkable cinematic accomplishment from a first time filmmaker and a non-professional cast. If you consider yourself a fan of film, you simply must see it. There's nothing else like this.

Why? Because the dialogue is entirely done in sign language with no translation or subtitles. And it's fucking amazing. Imagine feeling a movie for two plus hours. That's what THE TRIBE asks its audience to do and it's a profound and deeply moving experience.

At its heart, THE TRIBE is a love story between newly transferred Sergey and fellow student Anna. Their school is basically a front for corrupt teachers who recruit their students to engage in theft and prostitution. Sergey quickly gets drawn into the life of crime, and as

he works his way up the rigid hierarchy, he starts pimping out female students. One is Anna, who isn't just a prostitute, but a concubine for the school's top criminals. Sergey is given a night with Anna as a reward and they fall for each other. That's a violation of the gang's rigid code and the two quickly find their lives in mortal danger.

Director Myroslav Slaboshpytskiy was attempting to create a pure cinematic expression that reminded one of the silent film days, and his debut feature succeeds so well that it's impossible to dismiss it as a gimmick. The film succeeds not just because of the lack of subtitles, but because seemingly every element here is exceptional, from the composition and photography to the production design to the incredibly brave acting, especially by female lead Yana Novikova. Her performance is spirited, passionate and raw. At Cannes, she was given a standing ovation. As she rose to acknowledge the applause, one became aware she couldn't hear the accolades, but she could feel it and was overwhelmed with emotion. It's the same sensation you'll feel while watching this movie. (James Shapiro)

Guests in Attendance

Marcel Sarmiento, Gregg Bishop,
Nacho Vigalondo, Justin Benson,
Aaron Moorhead (Directors)

US Premiere



V/H/S VIRAL

2014, dir. Marcel Sarmiento, Gregg Bishop, Nacho Vigalondo, Justin Benson, Aaron Moorhead, 98 min., United States, Spain



Fantastic Fest alumni Nacho Vigalondo & Marcel Sarmiento join several other genre filmmaking greats in this third installment of the twisted found footage horror anthology franchise.

Everyone loves a good horror anthology and the V/H/S series continues to feed that hunger. The latest installment expands the universe and continues a streak of terror, violence and a wicked sense of humor set forth by the previous films. VHS VIRAL brings together Fantastic Fest alumni Nacho Vigalondo (TIMECRIMES) and Marcel Sarmiento (DEADGIRL) along with hot genre directors Gregg Bishop (DANCE OF THE DEAD) and Justin Benson and Aaron Moorhead (RESOLUTION). With titles like "Bonestorm", "Dante the Great" and "Parallel Monsters", there is something here for every kind of horror fan.

As a mysterious ice cream truck wreaks havoc on the streets, running down cops and dragging kids to their deaths, teenagers are finding themselves become part of an increasingly chaotic and sinister online

phenomenon. And that's just the wraparound story. The VHS VIRAL tales, all featuring inventive uses of the found footage style the series is built upon, jump from a peculiar magician to a garage scientist's bizarre discovery to a rowdy bunch of skateboarders who screw around with the wrong local legend with expectedly bloody results. With three films under its belt, the V/H/S series has made itself into a horror anthology fan's most twisted dream-come-true. (Brian Kelley)

Guests in Attendance

Pieter Van Hees (Writer, Director)

US Premiere



WASTE LAND

2014, dir. Pieter Van Hees, 97 min., Belgium



Hard edged homicide cop Leo is plunged into a dark and dangerous world when he takes on the murder of a young Congolese man. Will unraveling the truth cost his hold on his own life and happiness?

Leo Woeste (Jeremie Renier) is in many ways the prototypical homicide cop. He's driven, focused, and in many ways married to the job. But he's also married to Kathleen and does his best to be a father figure to his young stepson and so when he learns that Kathleen is pregnant with their first child he makes a firm decision: His next case will be his last. He chooses his family over the job, not realizing that this last job will pull him so deeply into his own darkness that his family may never recover.

The murder Leo must crack is of a young Congolese man, the clues leading him farther and farther into an enigmatic underworld of tribal mysticism and the illicit trade in religious artifacts. The crime also brings Leo into the seemingly irresistible magnetic pull of the victim's

alluring sister, her drawing power seemingly magnified exponentially by Leo's subconscious fears of impending fatherhood.

After the far more playful foray into action comedy with his sophomore feature *DIRTY MIND*, Belgian director Pieter Van Hees concludes the thematic trilogy he began with acclaimed debut *LEFT BANK* on a dark and oppressive note. This is a noir that embraces the darkest elements of the genre; elegant and highly intelligent, but grimy, impulsive and seemingly filtered through a nicotine haze. Though Van Hees may not have won the international acclaim of his contemporaries such as Michael Roskam (*BULLHEAD*), he is every bit their equal and another example of the complex and compelling talent currently on the rise in Belgium. (Todd Brown)

Guests in Attendance

Victoria Cocks (Co-writer, Director),
Nick Batzias (Producer), Kirsty Stark
(Producer)

North American Premiere



WASTELANDER PANDA: EXILE

2014, dir. Victoria Cocks, 60 min., Australia



The Apocalypse has come and gone; its survivors forming small communities for protection. Banished to the vast Wasteland, Isaac - a giant humanoid panda - sets out to find a young girl and reinstate his family into the Tribe of Legion.

The idea is preposterous on the surface: a web series fusing elements of MAD MAX, LONE WOLF AND CUB and ZATOICHI, revolving around a walking, talking, swordfighting panda bear. It's the sort of thing that simply should not work at all, or at least not without descending into wild camp. And yet it does work, in no small part because talented writer-director Victoria Cocks plays things absolutely, one hundred percent straight. There is nothing camp here. And, yes, Cocks will make you buy in to the emotional plight of her furry protagonist.

Plays with PANDAS (PANDY)

2013, dir. Matúš Vizár, 11 min., Slovakia, Czech Republic.
The evolution of the Panda Bear from prehistory to the dystopian future.



Driven by the force of its creator's vision and her team's remarkable ability to build complex and compelling worlds (seemingly for pocket change), WASTELANDER PANDA has become a sort of organically growing beast with an initial proof of concept video going viral and sparking chatter around the world, leading to a three episode prologue arc released for free online in 2013 to prove they could actually carry a story properly and now leading to this: Six ten-minute episodes, hopefully leading to a full television series and feature film outings, which we are very proud to bring to audiences for the very first time. (Todd Brown)



WHEN ANIMALS DREAM

2015, dir. Jonas Alexander Arnby, 81 min., Denmark



In an isolated Danish fishing town, 16-year-old Marie hides a terrifying secret and deadly consequences for the unwary in this unique coming-of-age story from director Jonas Alexander Arnby.

In an isolated town on the west coast of Denmark lives 16-year-old Marie, with her almost-catatonic mother and her nervous, caring father. At first glance, Marie's life is familiar: growing pains, a new job, and a fledgling romance all point to the world of a typical teenager. However, under the surface lies a secret so dark that it threatens to upset the existence of her family and the entire town.

From director Jonas Alexander Arnby comes the most unusual coming-of-age story of the year. Part LET THE RIGHT ONE IN and part tone poem, WHEN ANIMALS DREAM is a haunting elegy to growing up and independence. Resolutely unique and powerfully quiet, the film is blessed with standout performances from Sonia Suhl, Sonja Richter and genre favorite Lars Mikkelsen, as well as a beautiful

and unforgettable soundtrack. Using the isolation of its setting to his advantage, director Arnby creates an eerie atmosphere tense with judgement and paranoia. Like a reverse exploration of the original Universal monster, the villagers within this sparse settlement serve as judgemental obstacles as opposed to wide-eyed and innocent keepers of a dark secret.

With two strong female leads at hand, Arnby explores sexuality and coming-of-age in a universal language. It's not just the small-town mentality of the population which keep the women ensnared; it's also the acceptance of their own body and being which may lead to more trouble than they could ever expect. Eschewing violence in favor of confrontational reality, Arnby still creates a fearless film which can be as visceral as any before it.

Defying the in-your-face tactics of usual genre fare in favor of understated brilliance, this film leaves a mark that will be impossible to forget. (Evrin Ersoy)

North American Premiere



WHISPERS BEHIND THE WALL

2013, dir. Grzegorz Muskala, 90 min., Germany



A naive young man falls for his beautiful—and very dangerous—landlord in this depraved voyeuristic thriller.

Martin (Vincent Redetzki) is a law student in Berlin. He's excited to finally move away from home, but apartments are scarce. Eventually, he finds a cheap crummy apartment after the previous tenant disappears. While cleaning the messy flat, Martin discovers secret passageways that run adjacent to the home of his mysterious landlord Simone (Katharina Heyer). During his free time, Martin listens as Simone and her boyfriend (Florian Panzner) argue and have sex. When Martin finally meets Simone, he is quickly drawn into her bizarre and dangerous life.

The first feature from Grzegorz Muskala is a dark thriller that's equal parts Lynch and Polanski. A choking claustrophobic atmosphere pervades the entire film, as most of the events take place within Martin and Simone's apartments. Although stylish and visually clever,

Plays with INHERENT NOISE

2014, dir. Karol Jurga, 16 min., Poland.

An old recluse, neglected by his 20-something party-girl caretaker, experiments with recording in his decrepit rural mansion.



characters and relationships are the key to the film's success. Martin is a naif who is eager to explore life outside of his parent's home. Blinded by his newfound sense of personal and sexual freedom, he fails to notice the dangers that lie in front of him. Simone is alluring and methodical. Her damaged psychology is apparent but she's also shown to be emotionally sensitive and vulnerable. Alternately funny and depraved, *WHISPERS BEHIND THE WALL* is a dark dizzying exploration of a strange—and ultimately doomed—relationship. (Rodney Perkins)

US Premiere



THE WORLD OF KANAKO

2014, dir. Tetsuya Nakashima, 118 min., Japan



Tetsuya Nakashima injects his signature style into a brutal and shocking thriller about one repulsive father's quest to find his missing daughter... who just might be worse than he is.

Akikazu Fujishima has made some mistakes, including beating his wife's lover to within an inch of the man's life, and quitting his job as a detective to become an alcoholic, estranged from his family. Fujishima receives a call from his wife, telling him that their daughter Kanako has gone missing. He sees an opportunity to quickly restore himself as the man of the house and sets off on a mission to find her. Being no saint and prone to violent outbursts, Fujishima quickly learns that his daughter is far from the picture of perfection he thought she was, and finds himself in a vile and extremely violent mess. From the high school cafeteria to underground raves to dark sewers, there's nowhere Fujishima won't go—and nothing he won't do—to find his daughter.

Tetsuya Nakashima (*CONFessions; MEMORIES OF MATSUko*) has taken audiences to some severely dark places, and his latest film tells his most sordid story yet. Based on the novel *Hateshinaki Kawaki* by Akio Fukamachi, *THE WORLD OF KANAKO* combines a '70s sense of exploitation and action with very modern violent thriller tropes and a touch of unexpected humor. The result is a shocking yet frequently beautiful film that tells the kind of screwed up father/daughter story you'd expect at Fantastic Fest, and ventures into some horrific places that you never, ever would. (Brian Kelley)

Guests in Attendance

Kiah Roache-Turner (Co-writer, Director, Executive Producer, Editor),
Tristan Roache-Turner (Co-writer, Executive Producer, Producer),
Catherine Terracini (Actor), Tim Nagle (Director of Photography), Emma Bjarndahl (Head of Photography)

World Premiere



WYRMWOOD

2014, dir. Kiah Roache-Turner, 92 min., Australia



The undead rise again in this raucous feature debut from Australia's Roache-Turner Brothers, who deliver one of the most balls-out, gonzo and just plain fun entries into the zombie canon in years.

"This morning I shot my wife and child with a nail gun," mutters the emotionally spent Barry in his first moment on camera. "I don't know how to make a story of that." Well, Barry may not know how to make that into a story, but Australian brother duo Kiah and Tristan Roache-Turner—writer-director and writer-producer of Australian effort WYRMWOOD, respectively—sure as fuck do. And what this brother act deliver is one of the most balls-out and fabulously entertaining entries into the zombie canon in years.

When falling stars bring a mysterious plague onto the land, transforming all but a select few into ravenous, bloodthirsty monsters, gruff-but-kind family man Barry is left with no family but his sister Brooke stranded hours away, with hundreds of the ravenous beasts

between them. But with nothing left to live for except his sister, Barry's not going to let anything stand in his way; not the undead and certainly not the military forces who may be even more dangerous than the creatures they're supposedly protecting people from.

By adding intriguing new elements to the zombie mythos, along with a heaping dose of MAD MAX-inspired vehicular modification and an enormous serving of pure, raw talent, the Roache-Turner Brothers deliver one cracking piece of entertainment loaded with scares, gore and off-kilter comedy for one of the most auspicious debuts since... well, since a certain other Australian brother act appeared on the scene with UNDEAD. Yes, they really are that good. (Todd Brown)



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THE PRESENT

dir. Joe Hsieh, 15 min., Taiwan
Based on the same ancient folktale that inspired Kihachiro Kawamoto's DOJOJI TEMPLE (1976), Joe Hsieh's unsettling film (realized in a striking black/white/red color scheme) tells of a married travelling salesman who stops at a seaside inn for the night, only to have the landlord's strange daughter fall in love with him instantly. But when he rejects her, she vows revenge.



THE AGE OF CURIOUS

dir. Luca Toth, 8 min., United Kingdom
Luca Toth's Royal College of Art graduation film is a tactile, subversively sensual coming of age film that explores the rituals of puberty and the mysteries that lay beneath manes of flowing hair.



SANGRE DE UNICORNO

dir. Alberto Vazquez, 8 min., Spain
A festival favorite since its premiere at Fant Bilbao last year, Alberto Vasquez' follow up to his award-winning BIRDBOY (2011) is a plushy pastel tale of two teddy bears on the hunt for unicorn blood, a rare blueberry-flavored treat and the secret to eternal cuteness.



THE BEAST

dir. Vladimir Mavounia-Kouka, 8 min., France
A woman discovers her animal nature when a wolf grows out of her own body and ravages her. A beautifully choreographed erotic tale that recalls Walerian Borowczyk's film of the same name.



DAY 40

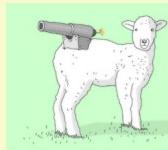
dir. Sol Friedman, 6 min., Canada
Last year's Fantastic Shorts winner Sol Friedman (BEASTS IN THE REAL WORLD) returns with a new animated

film about what really happened on Noah's Ark... and it ain't pretty. You could say it's a clusterfuck of biblical proportions.



METAMORFOZA

dir. Martha Colburn, 7 min., The Netherlands
DIY collage-animating legend Martha Colburn turns her talents to three-dimensional stop motion and found footage in this transformative experimental nightmare originally commissioned by the Rotterdam Philharmonic Orchestra.



365

dir. The Brothers McLeod - Greg McLeod Myles Mcleod, 7 min., UK
The latest maniacal exercise from the BAFTA-winning Brothers McLeod is a schizophrenic overload of id-beasts and hilarious non-sequiturs, assembled from 365 one-second animations they made each day over the course of a year.



THE OBVIOUS CHILD

dir. Stephen Irwin, 12 min., UK
One of the wildest, most richly perverse animators of recent years, UK-based filmmaker Stephen Irwin (MOXIE; THE BLACK DOG'S PROGRESS) returns with this controversial tale of a chain-smoking toddler whose stuffed rabbit helps her get her dead parents' dismembered limbs into heaven.



THE CHAPERONE

dir. Fraser Munden & Neil Rathbone, 13 min., Canada
This funky animated/stop-motion/documentary hybrid utilizes over 10,000 crayon drawings to recount the true story of a heroic 1970s high school teacher who takes on an army of bikers single-handedly when they crash the school dance.

DRAWN & QUARTERED

ANIMATED FANTASTIC FEST SHORTS



LUCKY AND FINNEGAN

dir. Davide Di Sario, 9 min., Canada
Video and sound artist Davide Di Sario's incredibly ambitious animated music video for Toronto band Ronley Teper and the Lipliners has a roster of weirdo characters and infernal landscapes to rival a 1930s Fleischer Brothers cartoon.



STORM HITS JACKET

dir. Paul Cabon, 13 min., France
As a storm brews outside, two scientists on the verge of a major discovery get embroiled in a scheme of industrial espionage and an unexpected menage-a-trois. A delightful sci-fi comedy and a testament to the beautiful, bewildering chaos of nature.



RITUAL OF CATHODE RAY TUBE

dir. Mores Zhan, 5 min., Taiwan
RITUAL OF CATHODE RAY TUBE began its life as a multi-screen gallery installation, in which a series of monochrome drawings interact with each other like a live news feed recording of a black magic happening. Hypnotic and awesome.



BROKEN FACE

dir. Alain Fournier, 17 min., Canada
We return to the whipping waves of the sea for our program's closing film, a lighthouse terror tale performed by marionettes and infused with that wistful melancholia that only the Old Ones and ancient mariners understand.

FANTASTIC FEST 2014 SHORTS SPONSORED BY **FANGORIA**

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MY FATHER IS A BIRD

dir. Boaz Debby, 12 min., Israel

A young man realizes that he's literally killing his feathery father every time he masturbates. Can a pubescent boy withstand the temptations that surround him without sending his dad to an early grave?



ABDULLAH

dir. Evrim Ersoy, 12 min., UK

Abdullah is a lonely London cab driver who goes through the motions of his day while clearly disconnected from his environment. When he is invited to interact with a client, Abdullah chooses a frightening form of contact.



SOLITUDO

dir. Alice Lowe, 10 min., UK

Fantastic Fest is proud to premiere the directorial debut of writer/actress Alice Lowe (*SIGHTSEERS*; *GARTH MARENCHI'S DARKPLACE*), an austere tale of a nun in isolation at a rural convent who is terrorized by an encroaching darkness... that may be coming from within.



LITTLE LAMB

dir. Heidi Lee Douglas, 22 min., Australia

Winner of the Stranger with My Face Horror Film Festival's annual scriptwriting contest, writer/director/producer Heidi Lee Douglas' gothic period piece is set in the wilds of 19th century Van Diemen's Land, where the inhabitants of a brutal women's prison are occasionally plucked from the system by a mysterious benefactor who allegedly engages them as servants.



BEHIND HIS BACK

dir. Olivia Weemaes, 15 min., France

A man dumps his girlfriend when she expresses an urge to have children, only to suddenly become pregnant himself. A simple story that allows for a smorgasbord of brilliant comedic moments.



THE NOSTALGIST

dir. Giacomo Cimini, 18 min., UK

When his glasses break, a man must leave his son alone in their hermetically-sealed apartment as he goes out to get them fixed. Ignoring his father's instructions, the little boy follows him and learns the horrible truth about the outside world. Based on the award-winning short story by Daniel H. Wilson, **THE NOSTALGIST** is a stunning example of dystopian sci-fi whose ambitious production design is matched by its poignancy and emotional depth.



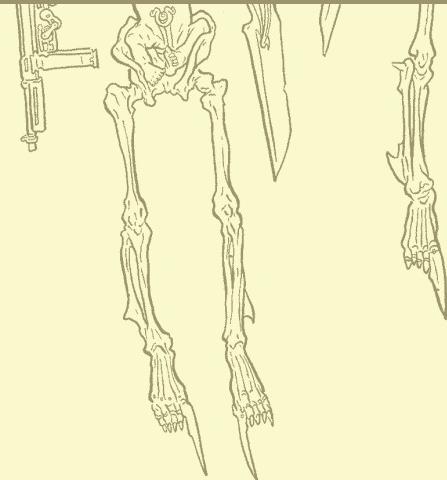
REAPER

dir. Len LoBiondo, 20 min., US

Two teens deal with their departed father's estate. Lamenting his lifelong paranoia, they start dismantling the contraptions he obsessively affixed to the house to ward off a supernatural threat. A solidly acted and tightly directed exercise in mounting dread.



FANTASTIC SHORTS



THE VOICE THIEF

dir. Adan Jodorowsky, 22 min., France

Asia Argento stars as a flamboyant opera singer who loses her voice in a row with her husband (Cristobal Jodorowsky aka Axel Jodorowsky, *SANTA SANGRE*), prompting him to trawl the back alleys of late-night Miami looking for a worthy voice to steal. His sinister adventures lead him to a dwarf prostitute, a transvestite and a garbage heap goddess, who each aid him in his climactic transfiguration. A lush film based on a story by Alejandro Jodorowsky and fueled by the same iconoclastic vision, with music by ROB (MANIAC).

FANTASTIC FEST 2014 SHORTS SPONSORED BY **FANGORIA**

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CRAZY FOR YOU

dir. James Moran, 10 min., US

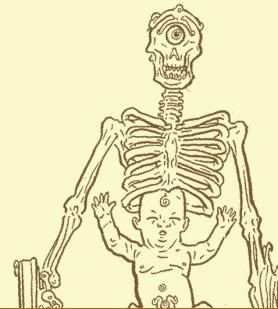
This subversive twist on the romantic comedy from Fantastic Fest alum James Moran (*SEVERANCE*) stars Arthur Darvill (TV's Doctor Who) as a serial killer who falls in love at first sight with a quirky shopgirl. Can he keep his nocturnal proclivities from his new beau, or is his romance doomed?



AUTUMN HARVEST

dir. Fredrik S. Hana, 17 min., Norway

Fantastic Fest is proud to unleash the latest short from Fredrik Hana, who won last year's Short Fuse competition with his film *ANGST, PISS AND DRID*. This time around, Hana fashions a Lovecraftian tale of a reclusive fisherman in service to an entity that inhabits the rolling mists of the sea.



SHORT FUSE



GOAT WITCH

dir. James Sizemore, 14 min., US

A young woman participates in her humorless girlfriend's black magic ritual in a bid to win her affection, but realizes she's got tough competition in the form of a terrifying she-demon. An immensely satisfying Satanic short filled with all the boobs, blood and black metal you expect from the genre.



WATERBORNE

dir. Ryan Coonan, 9 min., Australia

Move over, Skippy! There's a new 'roo in town and he's undead and pissed off. An environmental worker sent to investigate a report of dodgy water in rural Australia has his hands full when the local wildlife turns deadly.



DEATH SENTENCE

dir. Julien de Volte, 12 min., France

A woman savagely brutalizes two men in the woods. What would drive a woman to commit such atrocities? A frank and disturbing film about vengeance.



INVADERS

dir. Jason Kupfer, 6 min., US

A Thanksgiving home invasion does not turn out as planned.



HE TOOK HIS SKIN OFF FOR ME

dir. Ben Aston, 11 min., UK

An exquisite short from relative newcomer Ben Aston, about a man who removes his skin at his girlfriend's whim, only to realize that his increasing vulnerability is unattractive to her. A poignant, yet guignol-esque analogy for what many go through as their relationships decline.



THE STOMACH

dir. Ben Steiner, 15 min., US

Frank is a bedridden man in a squalid London house who is able to communicate with the dead in a most unusual fashion. With his health failing, he opts to do one last job before quitting the spirit medium business for good. But some local gangsters have other plans...



BAD GUY #2

dir. Chris McInroy, 10 min., US

This outrageously gory Austin-based crime comedy follows a struggling hitman whose upward mobility lands him at the dreaded position of Bad Guy #2—a prominent but ultimately expendable character in the bad guy pantheon—leaving him no choice but to up his game or die violently at the hands of his emotionally erratic boss. Full of over-the-top practical FX and dazzling comedic performances.



EXTREME PINOCCHIO

dir. Pascal Chind, 23 min., France

A sordid, politically incorrect twist on Carlo Collodi's classic 19th century children's story, where our "Gepetto" is a portly pedophile and his wooden boy is in fact a disguised junkie dwarf out to find the pervert's hidden stash of cash. So wrong in every way.

REPERTORY FILMS



AGFA presents THE ASTROLOGER

HOSTED BY NICOLAS WINDING REFN

dir. Craig Denney, 96 min., United States

A carnival con man discovers that he has genuine psychic powers and uses them to become an astrology bigwig. But the plot isn't necessarily the focus of *THE ASTROLOGER*. It's the kind of film where the main character makes a movie that is basically *THE ASTROLOGER* within the movie and then we get to spend a few minutes watching The Astrologer watch *THE ASTROLOGER* inside the movie *THE ASTROLOGER*! It's the kind of movie that has an entire dynamic dinner scene shot entirely in slow-motion. It's the kind of movie where someone shouts, "You're not an astrologer... YOU'RE AN ASSHOLE!" And it's all done without an ounce of irony. It's all genuine, it's all passion, it's all GOOD. (Brian Kelley)

Non-profit organization the American Genre Film Archive (AGFA) is the largest single collection of 35mm exploitation films in the world. Visit americangenrefilm.com for more info.



DEATH WISH 3

IN CONJUNCTION WITH CANNON FILMS / ELECTRIC BOOGALOO

dir. Michael Winner, 92 min., United States

Look... people have their differences. Politics, religion, blah blah blah. But we can certainly all agree that there will never be another human who's 1/10th as powerful, as brutal, as handsome, as all-around perfect as Charles "Charles Bronson" Bronson. So in celebration of the Cannon Pictures documentary *FULL TILT BOOGALOO*, we're detonating Fantastic Fest with this action demigod's most unconscionably violent movie in 35mm. It's a mindlessly berserk assault on crime... and everything else that can be shot, exploded, bludgeoned or otherwise murdered. Bronson reignites his celebrated vigilante character Paul Kersey for a fully automatic free-for-all into the deepest recesses of heartless, bullet-flavored mayhem. It's the rarest, rippin'-est exercise you'll ever experience in sheer Bronsonism, a.k.a. the undersung art of thunderously destroying your opponents with a bazooka. (Zack Carlson)



NINJA III: THE DOMINATION

IN CONJUNCTION WITH CANNON FILMS / ELECTRIC BOOGALOO

dir. Sam Firstenberg, 92 min., United States

Before you go and throw some damn fool fit about how it's unacceptable that Fantastic Fest would run ANY film from the director of *BREAKIN' 2: ELECTRIC BOOGALOO*, you'd better consider some facts. First off, *NINJA III* is a straight-up supernatural possession epic; the blue-collar martial arts cousin to the almighty original *EXORCIST*. Only in this case, lil' Linda Blair is exchanged for high-kicking aerobics instructor Lucinda Dickey, lead actress from (yep) *BREAKIN' 2*. And her soul is controlled—not by a demon—but by a blood-starved ninja masterbastard bent on vengeance and supreme annihilation. The opening golf course slaughterstorm immediately sets the stage for an IQ-shattering attack against all five senses. Oh, and don't worry if you've never seen the two previous *NINJA* installments... because the folks who made this one sure seem to be in the same boat. Screening in 35mm. (Zack Carlson)

THE SOULTANGLER

DIRECTOR PAT BISHOW IN ATTENDANCE

dir. Pat Bishow, 90 min., United States

The first-ever theatrical screening of the long-lost, straight-to-VHS mad science messterpiece. In this 1987 Long Island export, insane genius Dr. Anton Luplesky has worked in seclusion to develop the experimental drug Anphorium, which allows its user to inhabit any fresh corpse they wish. But this medical miracle has its price, as it transforms its user into a rabid maniac bent on the annihilation of our species. This 86-minute epic of outsider filmmaking creates a unique, sometimes dreamlike suspension that's punctuated with jarring moments of severe visceral hysteria. Though the actors are friends and in-laws and the sets are basements and garages, there's an earnest devotion to truly unique storytelling that elevates *THE SOULTANGLER* beyond kitsch and into deeply unsettling territory. If H.P. Lovecraft rose from his grave in the late '80s with a 16mm camera, ten severed heads and a case of Schlitz, this would be the result. (Zack Carlson)

KID POWER! Book Launch + BUGSY MALONE Screening



Fantastic Fest is proud to host the US Premiere launch of Spectacular Optical's first anthology book, KID POWER! — all about cool, tuff and inspiring kids in cult film and television! Co-edited by Kier-La Janisse and Canuxploitation's Paul Corupe and featuring writing by a diverse array of genre film criticism's most unique voices (including Fantastic Fest's own Zack Carlson), Kid Power! covers the gamut from THE PEANUT BUTTER SOLUTION to THE ABC AFTERSCHOOL SPECIAL and the dark side of Disney. And tons more! The launch will be accompanied by a rare 35mm screening of BUGSY MALONE (1976) and selected short films... plus a real PIE FIGHT!

plus a real PIE FIGHT!

BUGSY MALONE

dir. Alan Parker, 93 min., UK

Ready to get splurged? This offbeat slapstick gangster musical features ruthless mobsters, gin hall singers and hard-nosed cops—played exclusively by a cast of children. Alan Parker's *Bugsy Malone* showcases the talents of a pre-Chachi Scott Baio and 13-year-old Jodie Foster in perhaps the most elaborate playground game of cops and robbers ever attempted. But what starts as a novelty soon gives way to a genuinely interesting story, supported ably by the pre-teen cast and a sprinkling of Broadway-style song and dance numbers written (and sometimes performed) by Paul Williams. Goofing on the clichés of prohibition-era set gangster pics like as *The Sting*, *Dillinger* and Robert Altman's *Thieves Like Us*, the film plays off of the absurdity of miniature mobsters talking up dancers at speakeasies and chasing each other in Model T pedal cars. More importantly, *Bugsy Malone* also exemplifies the idea of kid power, as the film's small stars get the chance to resolve their own issues in a world without parents or adult authority—especially once the story explodes in delicious, creamy warfare. (Paul Corupe)

Plays with

SHARK, Zach Endres, USA 2014, 12mins. Arthur Dale (star of last year's S/ASH) is an alienated teen whose gnarly choppers earn him both an uncomplimentary nickname as well as frequent beatings at the hands of the school bully. When his father realizes the kid's lack of confidence is hereditary, he unwittingly orchestrates a surprising act of aggression.

L'OURAGAN FUCK YOU TABARNAK, Ara Ball, Canada 2013, 12mins. Dripping with crass humor and Quebecois colloquialisms, this hilarious short is about a neglected, angry white trash kid with a mullet who rechristens himself "The Hurricane" and sets about terrorizing the neighborhood.

The background of the entire image is a dark, moody photograph of a forest with many bare, silhouetted tree branches against a dark sky. This creates a sense of mystery and horror, fitting the theme of the festival.

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PINTASTIC FEST

Are you ready for Pintastic Fest?!? Top Fantastic Fest minds have collaborated with brilliant local artists and designers to bring you these little metallic masterpieces. Eight pins depicting all aspects of Fantastic Fest are available in two starter sets containing four pins each. But that's not all!

There will also be three limited edition pins designed by Geof Darrow that you can only get by trading with Alamo head honcho Tim League, Kristen Bell (the awesome lady who makes FF the most badass genre fest in the world, not the vegan actress married to Dax Shepard) and little old me (Eric Vespe).

That's right. You can not buy these special pins. In order to get any of limited edition Darrow pins you have to trade Tim, Kristen or myself a pin from the starter sets. One pin for one pin. Simple as that. These Limited Pins were made in fewer quantities than the starter pins and when they're gone, they're gone, so if you have the urge to get one of these bad boys, seek out a designated trader ASAP!

Pin trading is a long-standing tradition, and one that we hope to see grow in the Fantastic Fest community in the coming years. Trade with us for special pins or trade amongst yourselves to complete your Year One collection.

Some say the world isn't ready for Pintastic Fest, but we disagree! We will not continue to live in a world where we can't proudly display the Fantastic Fest logo on our lapels or trade a Confetti Cooch for the Snowy Mountain/Cock & Balls with a fellow Fantastic Fester. The old world is over, my friends, and a new era of the Fantastic Fest pins has arrived!

And a huge thank you to Aaron Morgan for lighting a fire under our asses to make pins a reality at Fantastic Fest!





FANTASTIC ARCADE

This month marks five years of Fantastic Arcade, a welcoming little temporary autonomous zone of strange and delightful videogames for everyone. If you are already steeped in movies, books, comics and music, you could almost be excused for letting videogames get away from you. Digging for cultural gems in a wasteland of cookie cutter 'product' is a full-time job, and most people only see 1% of the incredibly diverse flood of work being created monthly, and that 1% tends to be the safest and most predictable. Videogames are the most radically polymorphous medium of all, though, and every new attempt to define them is playfully thwarted by the dedicated artists who create them. Fantastic Arcade's mission is to collect a handful of those games each year and present them to YOU. They might not share the big budget polish or enjoy the same exposure as their blockbuster counterparts, but each one expresses the funny, quirky, thoughtful, and/or artfully crafted vision of individuals and the small groups of passionate developers who created them.

Fantastic Arcade 2014 has been curated by

Adam Saltsman, Jo Lammert, Rachel Weil, Wiley Wiggins,

Brandon Boyer and Joshua Fields

FANTASTIC ARCADE EVENTS

Starcade: BARFCADE

The Highball • Sun, Sept. 21st • 6:30pm

Watch as two contestants go head-to-head, answering game trivia and playing this year's best Gammemaking Frenzy games. With IFC's Food Party host Thu Tran overseeing the madness, expect a queasy nexus of videogames, food and overindulgence- all in a showdown we have christened: BARFCADE.

Fantastic Arcade Awards

The Highball • Sun, Sept. 21st • 8pm

Join us as we recognize the hard work and creativity of this year's Fantastic Arcade spotlight, jury and audience choice game selections.

Fantastic Arcade Closing Party

The Highball • Sun, Sept. 21st • 9pm

DJ's Kozilek and Ben Esposito will play out the closing hours of Fantastic Arcade as Fernando Ramallo and Arcane Kids provide live visuals. Come toast another year with us!

BANANA CHALICE

Kyle Reimergartin, United States

Fjords creator Kyle Reimergartin returns to Fantastic Arcade with Banana Chalice, a game in which an interdimensional Banana Cat must journey through an endless wormhole on a quest for chalices.



DONUT COUNTY

Ben Esposito, United States

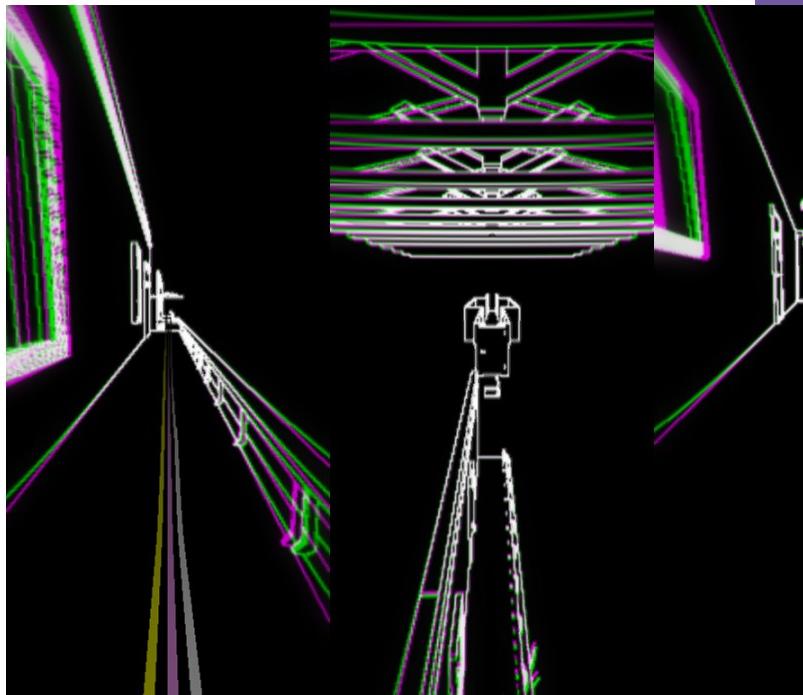
A Fantastic Arcade 2014 Premiere- Ben Esposito's Donut County gives players control over a stylish, Los Angeles-inspired 3D playscape, all thanks to irresistible donuts that, when eaten, open holes in the ground.



FOTONICA

Santa Ragione, Italy

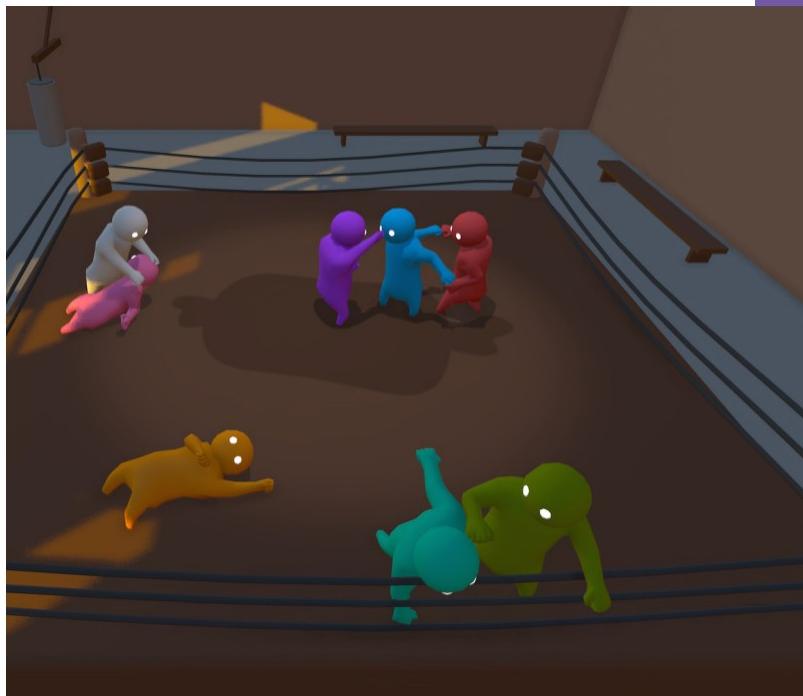
Fantastic Arcade veterans Santa Ragione have prepared a special 4-player arcade version of Fotonica, an abstract, exploratory first-person runner.



GANG BEASTS

Boneloaf, United Kingdom

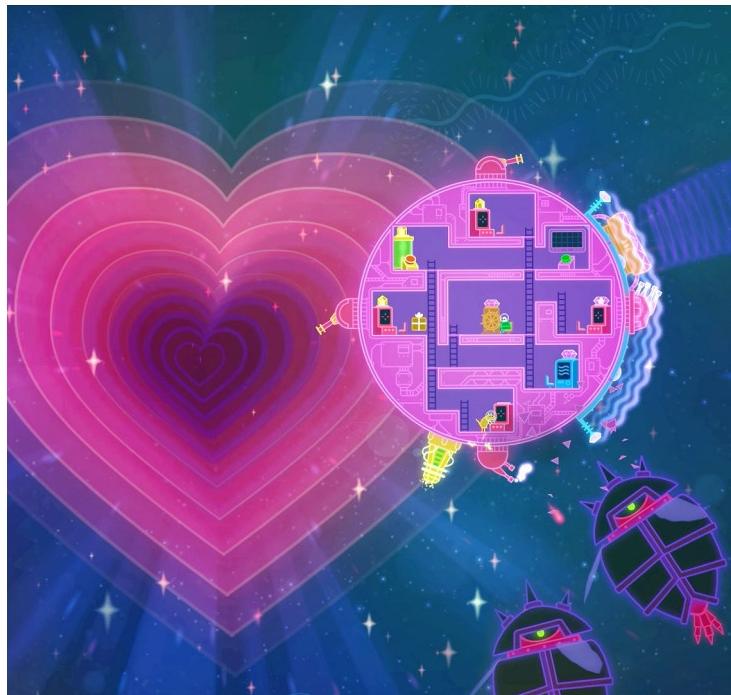
One of the most eagerly anticipated tournament and Spotlight games of Fantastic Arcade 2014, Gang Beasts blends cute, doughy character design with shocking, hilarious violence and can't-put-the-controller-down gameplay.



LOVERS IN A DANGEROUS SPACETIME

Asteroid Base, Canada

This frantic 1- or 2-player local co-op action game, set inside a neon spaceship, invites players to work together to man turrets, lasers, shields, and thrusters in order to save animals and stave off interstellar demise.



MOUNTAIN

David O'Reilly and Damien Di Fede, United States

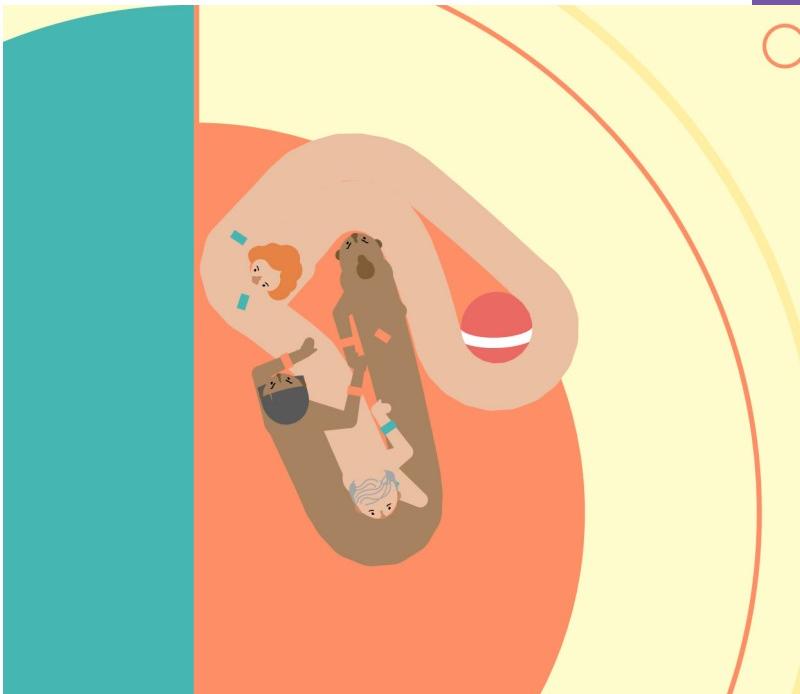
Mountain is an ambient, procedural mountain simulator from animator David O'Reilly (*The External World*, *Her*) with programming by Damien Di Fede (*Cosmic DJ*).



PUSH ME PULL YOU

House House, Australia

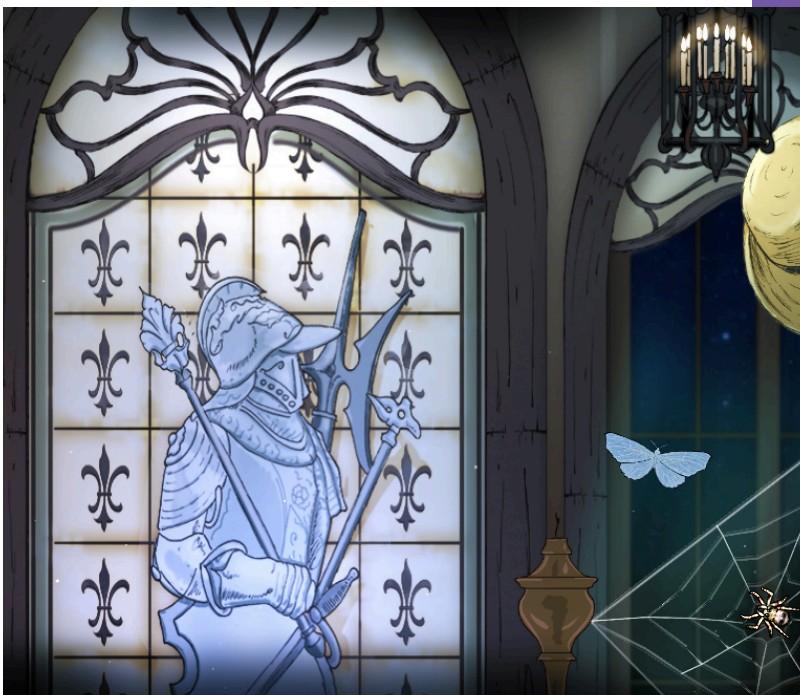
Push Me Pull You is a two-on-two sports game about friendship and wrestling in which teams must use a shared body to wrap, writhe, and wrestle a ball into their half of the court.



SPIDER: RITE OF THE SHROUDED MOON

Tiger Style, United States

In Tiger Style's sequel to Spider: The Secret of Bryce Manor, players take on the role of a spider while uncovering the mysteries of a secret society.





THE 2ND AMENDMENT

Ramiro Corbetta, K. Anthony Marefat, Jane Friedhoff, United States

In The 2nd Amendment, the player controls a 3D avatar who is attempting to play a 2D text adventure game.



BURRITO GALAXY 64: MEGA TORTILLA BEAN SAGA 30X6 PUSH IT TO THE LIMIT

swackSoft softWorks workShop, United States

Slap, burp, and smack your way through puzzles and dungeons to deliver the interstellar bean payload.



CAPTAIN FOREVER REMIX

Brian Chan, Dean Tate, United States

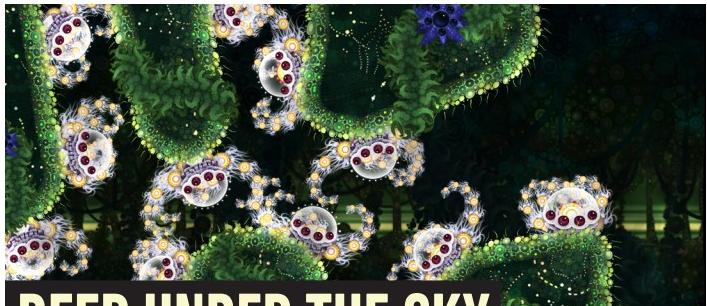
Captain Forever Remix allows players to build a spaceship, travel across the solar system destroying enemies, and scavenge their remains for new ship parts.



CATACOMB KIDS

FourBitFriday, United States

Catacomb Kids is a challenging, fast-paced platformer with a huge assortment of generated weapons and enemies to avoid.



DEEP UNDER THE SKY

Colin Northway, Canada

Try life as a strange jellyfish that flies through the thick atmosphere of a psychedelic Venus.



THE FLOOR IS JELLY

Ian Snyder, United States

The Floor is Jelly is a physics-based puzzle game set in a whimsical universe made of jelly.



FUTURE UNFOLDING

Spaces of Play, Germany

Future Unfolding is an experimental action-adventure game that lets you explore a mystical forest filled with life, both beautiful and dangerous.



GLITCHHIKERS

Silverstring Media, Canada

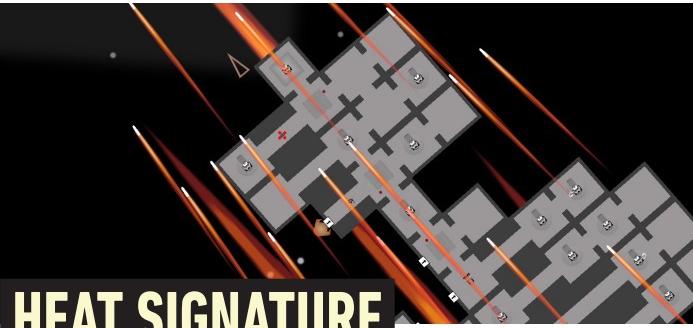
Glitchhikers invites players to experience a haunting drive at night in which things are not quite as they seem.



GOROGOA

Jason Roberts, United States

Gorogoa is a hand-illustrated world suspended inside of a unique puzzle.



HEAT SIGNATURE

Tom Francis, United Kingdom

In Heat Signature, players pilot a small unarmed spacecraft and take on stealth missions to board larger ships without their heat sensors detecting you.



HAUNT THE HOUSE: TERRORTOWN

SFB Games, United Kingdom

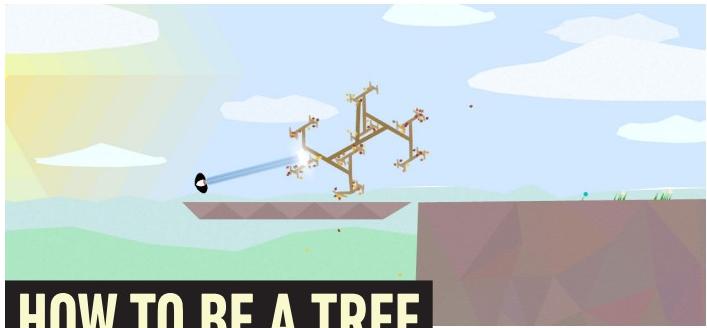
This charming action puzzle game allows players to possess objects and haunt unsuspecting humans.



HOW DO YOU DO IT

Nina Freeman, Emmett Butler, Deckman Coss, Jonathan Kittaka, United States

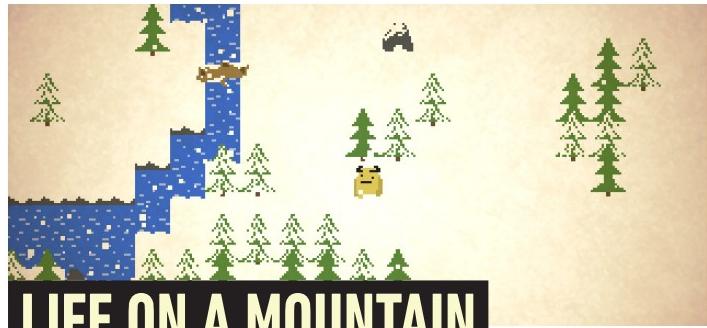
How Do You Do It puts players in the role of an 11-year-old girl who uses dolls to furtively attempt to figure out how sex works.



HOW TO BE A TREE

Jimmy Andrews, United States

In How to Be a Tree, the player is a tree that can twist, twirl, and bound through the world.



LIFE ON A MOUNTAIN

Jukio Kallio, Finland

Life On A Mountain is a video game about breathing the fresh air of the mountain and thinking about all the secrets it might hide.



LOST IN THE WOODS

Animal Phase, United States

Lost in the Woods is an exploratory first-person game about the eroding force of time and the things we choose to pass on.



MEGAKURE

Marc Ten Bosch, United States

Miegakure is a puzzle-platforming game that lets you explore and interact with a four-dimensional world.



ROOFTOP COP

Stephen Lawrence Clark, United States

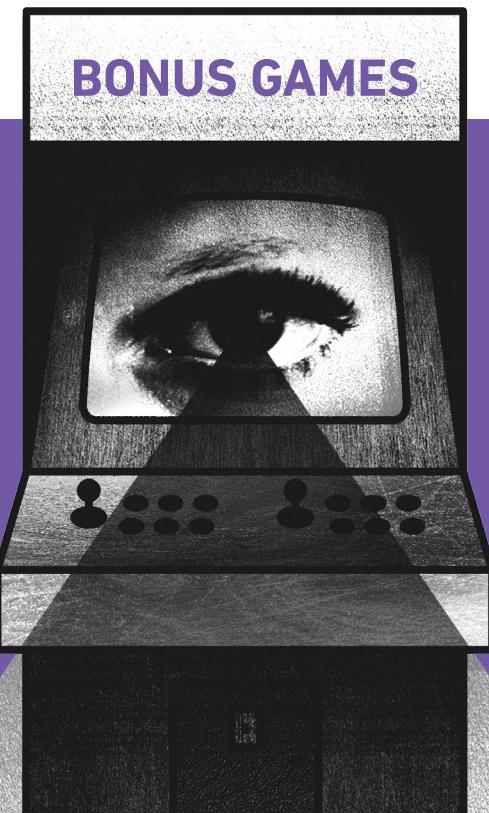
Rooftop Cop is a game in which police have forgotten what, and why, they are policing.



TITAN SOULS

Acid Nerve, United Kingdom

In Titan Souls, a solitary human with a single arrow must defeat twenty colossal titans.



Due to the overwhelming number of submissions received this year, Fantastic Arcade will feature ten additional bonus games that will be playable on all Showcase laptops:

- #ghosts** (Christoffer Hedborg)
- Action Henk** (RageSquid)
- Color Thief** (Trouble Impact)
- DRAANG** (swackSoft softWorks workShop)
- Dropsy** (Tendershoot)
- Gods Will Be Watching** (Deconstructeam)
- Offender II** (Nathalie Lawhead)
- The Sun at Night** (Minicore Studios)
- SimAntics: Realistic Anteater Simulator**
(Liselore Goedhart, Tom Francis)
- BLOSSOM** (Dominik Johann, Christoffer Hedborg).

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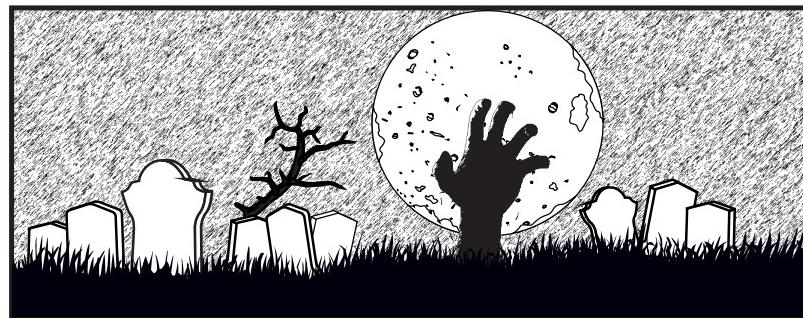


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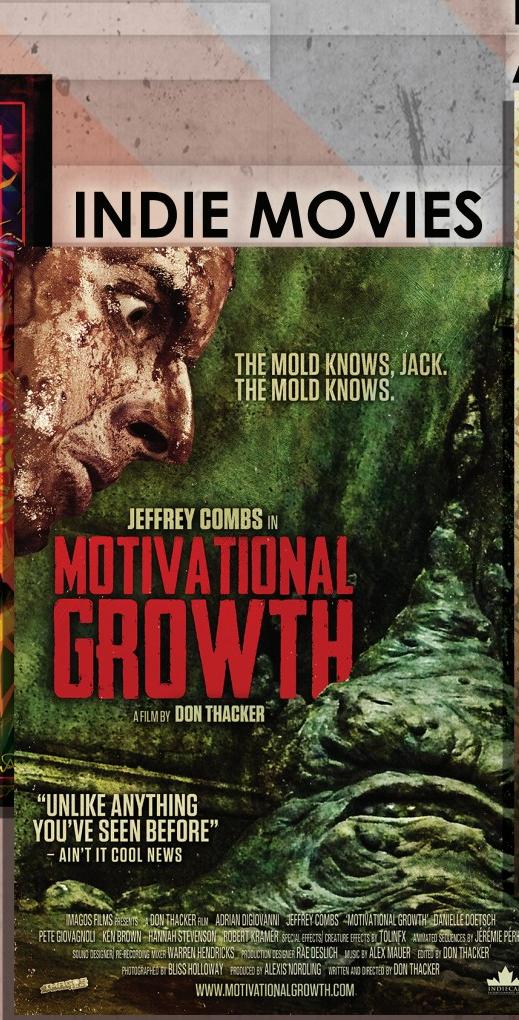
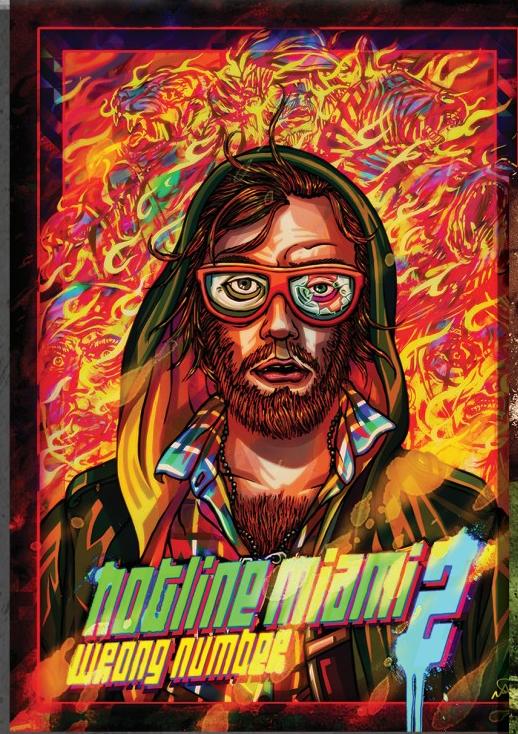
The camera slowly zooms in on a hand coming out of the ground



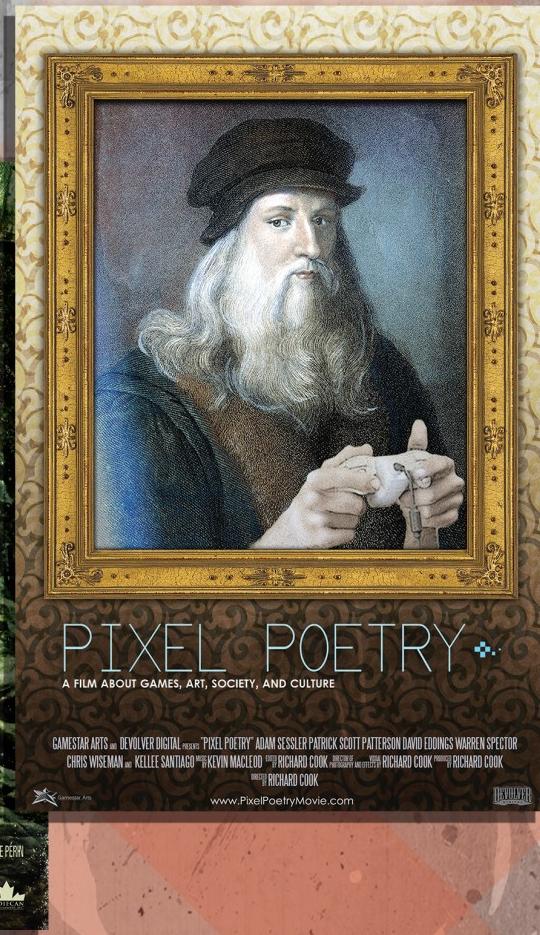
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